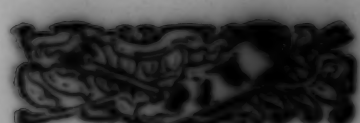


THE NEW YORK



DRAMATIC MIRROR

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ORIGINALITY IN THE DRAMA

BY CLYDE FITCH

It is a paradox, perhaps, but someone has said—I forget who, no matter—"all paradoxes are lies." At the most this is only a "white"—and gold lie, a Renaissance fib, a Louis Seize prevarication. For politeness' sake and "toujours la politesse," let us say "Originality in the Drama." How can we find it? How can we get it when found? And how know it when got? These are the Three Graces of the Drama. The first is by Hope, the second by Faith, and the third by Charity.

Originality can, and often must come from the treatment of themes as old as the hills—older than those formed mineralogically after the eighth day. Originality, in the Drama, is the lion that must lie down with the lamb of tradition. To paraphrase a line of Browning—it must "come from the soul's self, the rest avail not." Many a man has an original theme for a play which he carries out according to some one else's tenets, and no matter how good his model, if he had written from his own point of view on another man's subject he would stand better chances in this game of originality.

In the great majority of dramas the interest depends most largely on the relations of man and woman, deals with the commodity called "love."

There is the love of the home circle, in the family; and the love of the public square, the love out of the family.

This latter has subdivisions. A man may pretend to love; so may a woman. A man may truly love—and so, it is said, may a woman. Nowadays, also, both may love more than once—with, or without a difference. And here is the instrument on which the tunes of humanity are to be played. These, with some black sharps and flats of hate, are the keys of action. Combinations of harmony and discord make up the drama.

But the "key" of the combination is the brain of the dramatist. If the dramatist sees life with his own eyes and not with his brother's—or the mote in his brother's—he may write an original drama. It is a fact, by way of digression, that the writer is himself the least capable of judging of his own originality, but he can trust his friends always to tell him the truth, should his enemies grow careless.

The conception of the original man is like that of the poet—it is not a manufacture, but a birth. Nor can originality be acquired like a taste for olives.

It must be encouraged in every direction, and by all means. Its appearance should not be waited for, but it should be hunted out. There is no reticence greater than that of the original thing which is undiscovered. Barring the exceptions, there is no modesty surpassing that of virgin originality. And such damning blights as "The audience will not accept this," "the Times will not have that," "it is the so-and-so thing that succeeds now," and "do it, not the other," are not prone to draw out into the glare and danger of the public arena so sensitive a thing as originality.

Let us leave the being alone with his own ideas, and attend the result. Let us have that result before we praise and condemn. Let us decide *pro* and *con* first, and do our shaping afterward. He may have finer mental shoulders and bigger literary legs than we, and not need any of our padding.

The trouble is we take our young hopeful and tell him what to do after our own ideas, and so does our neighbor, and altogether we graft on so many branches that his own solid trunk, which is giving them all life, is not discernible. Then our neighbor, who recognizes our ideas, and we, who recognize our neighbors, cry out against him holding our thumbs down, and it is our own red cloaks all the time that have maddened the bull of public opinion to rip open a career.

Let us hope for originality, we are not likely to find it without hope. Let us look for it from everyone—more, from anyone, and let us not be so blind as those who won't see.

And when we may have found originality, let us have faith in it, or we will not keep it. More often than it will spoil him, praise for a worker and faith in him will fire him with a greater zeal and the ambition to do nobler work. Let us believe in him as long as we can, and his originality—if he has any, and we will preserve it, and profit by it, and perhaps increase it. We can nourish without lavishness, and constant kicking and cuffing spoils, as surely as caresses, any but the bad child.

And why ruin our own tempers and faculties of enjoyment by trying to save these bad children?

Bad and unnecessary kittens—we drown. Beasts which—and who—are bad, we shoot. But some bad things—we let live, and the process, ten to one, is fatal to something good.

And we must have charity in our judgments. We must not expect too much divine inspiration from human genius. We must appreciate a good thing before, and not after, it has gone.

We should encourage by every means in our power. If we find originality which does not please us, rejoice over the originality just the same, and we may like the next phase of it from the same source. An original brain is a literary kaleidoscope; we are bored, perhaps, by one turn, but another may ravish us. We have no right to place the kaleidoscope out of sight because the first few turns have failed to interest.

Let us like what delights us, more, and dislike what disappoints us, less. Let us be willing to be satisfied. When we praise, let our bravos be "chest notes," when we find fault let us do so in a whisper—and not a "stage" one.

A few years ago a man wrote a play. It was a success. A man whose voice is sometimes heard, said the dramatist: had gone up like a rocket and to look out for the stick. Originality! he hadn't seen the piece, but he didn't believe it. After some time passing without any appearance of a stick, the censor was again approached on the subject. He then expressed himself as willing to wager anything that, if given two weeks, he would find the French original from which the piece was stolen. And that man complains that he doesn't find Originality in the drama till he jumps into a bramble-bush.

The original drama is a composite result. The original originality is influenced, for good or evil, by its environment.

There must be first the writer with an idea—original, or otherwise. There must then be a manager to have faith in him, and a public to hope for him, and—and—a company of actors to have charity for him! And if he fails, all must be ready to try him again, or any one else. There can be no discouragement, passive or active. And each composite factor must have its own widow's cruise of patience. In case of failure, to try again; in success, to do its own part better. And it might be wise to remember something Oscar Wilde said once: "It is greater to survive success, than to survive defeat."

There is something else to remember. To be successful does not by any means necessitate being original; and everything that is original is by no means necessarily good.

Mr. Sydney Grundy has in his many translations and adaptations proved of what inestimable value fine literary talent is to the Drama even when not boasting of actual originality. His original plays, which have been severely criticised for a lack of originality, have never enjoyed one-half the success of his other work, most of which is a perfect example of the adaptor's art.

It is possible, therefore, for those of us who have not that especial spark of originality, with other talents, to win true and worthy success without it. And acknowledging this, with the Faith, Hope and Charity already spoken of, who can tell what future guerdon may not be ours.

I very much fear my subject has been too large for me. But I purposely chose a roomy one, for the same reason that I would choose the barn with the biggest dog, were I shooting at a mark, in the hopes that out of a score or two of paragraphic shots, I might at least

touch what I was aiming at if I did not succeed in hitting the—drama on the head!

We want originality in the drama. We have been children crying in the night, but there is a glimmering of dawn, and this sun is not rising in the East but here in the West. Let us not, however, forget that there is something else besides originality to strive for. The true end of every drama is to appeal to the better nature of people, whether it be through the medium of tears, or laughter, or both hysterically.

It would be better to have our plays as stereotyped as the "legitimate" actor, than to have it said of them, "There is nothing original in them except original sin."

NEXT WEEK: THEATRICAL POSTERS.

BY STEPHEN FISKE.

"DOES NOTHING BY HALVES."

Home, N. Y. Sentinel.

The Christmas Number of THE NEW YORK DRAMATIC MIRROR, which will be out early in December, will, it is said, be ahead of anything of the kind ever issued. The MIRROR does nothing by halves, and a splendid publication may be looked for.

THE BAKER MEMORIAL PORTRAIT.

Previously acknowledged	\$25.00
Frank G. Cotter	5.00
E. B. ...	2.00
Milton Nobles	5.00
Dollie Nobles	5.00
Pearl Eytinge	5.00
Robert Buchanan	5.00
Harry J. Thomas	5.00
Ida A. Doncyson	5.00
Nella A. Callahan	5.00
Eugene Cramer	5.00
Mary Davenport	5.00
Lizzie Lambert	5.00
Loring	5.00
David R. Young	5.00
Burt G. Clark	5.00
Walter Fessler	5.00
John H. Ready	5.00
George W. Farren	5.00
J. Duke Murray	5.00
Mamie E. Ryan	5.00
Fannie G. Bernard	5.00
Total	\$100.00

Milton Nobles has sent his cheque for \$10, from himself and his wife, to be added to the subscription, accompanied by the following generous and sympathetic letter:

COLUMBIA, S. C., Nov. 11, 1890.

SIR: Kindly add to the Baker Memorial fund the enclosed mite. Should the required balance not be forthcoming within a reasonable time, I shall take pride and pleasure in sharing with THE MIRROR the honor of contributing that sum.

If our profession has ever nurtured an ideal character, that character was Ben Baker. My acquaintance with him covered a period of nearly twenty years. During that time I served in the stock under his able stage direction, and had many opportunities to cultivate him. I can say, in all candor, that as I knew him in August last, when tears came to our eyes as I bade him good-bye, so he was during the first year of our acquaintance. A nature as near angelic as we are permitted to know.

It is fitting that the sweet, gentle face of this loved and honored man should at all times fill the place of honor upon the walls of the Fund rooms. I hope to see the members of the profession send in their twenty-five and fifty-cent offerings, that the tribute may be made truly representative in character.

Truly yours, MILTON NOBLES.

THE MIRROR will be glad to see Mr. Nobles' timely suggestion acted upon. No professional need withhold a small subscription. All that are desirous to contribute to this memorial should give. Every offering—whatever the sum—shows the spirit of kindly remembrance and the wish to share in the tribute to a brother who was all that Mr. Nobles says of him.

We thank Mr. Nobles for the characteristically generous proffer contained in the opening paragraph of his letter. From present indications the required amount will be raised soon, and we do not think it will be necessary to close the public subscription for lack of response and complete it privately.

A subscriber, whose identity is concealed behind the initials E. B. sends \$2 for the fund.

Pearl Eytinge, called at THE MIRROR office on Saturday and left \$5 as her contribution. Miss Eytinge was a staunch admirer of Uncle Ben, through whom it was her custom to convey a substantial gift to the Actors' Fund every year at Christmas.

Robert Buchanan and three members of his comedy company, send an addition to the subscription in the sum of \$4. Mr. Buchanan's

co-donors are Harry J. Thomas, Ida A. Doncyson and Nella A. Callahan.

Mr. Nobles continues to be heard from. Monday he telegraphed THE MIRROR as follows: "Add \$2 to Baker Memorial for Eugene Cramer, manager, Columbia, S. C."

On the heels of this the following letter was received:

To the Editor of the Dramatic Mirror:

SIR: Kindly add to the Baker Memorial Portrait Fund the enclosed eight dollars, cheerfully contributed by the following members of Milton Nobles' company, with the hope that other companies may follow the example, and make this deserved tribute truly representative in character.

Respectfully,
MARY DAVENPORT,
LIZZIE LAMBERT,
L. J. LORING,
DAVID R. YOUNG,
BURT G. CLARKE,
WALTER FESSLER,
JOHN H. READY,
GEORGE W. FARRER,
J. DUKE MURRAY.

With this example before them we hope that the members of other companies will contribute similarly.

Here is a letter which we take much pleasure in publishing:

OSHA, Neb., Nov. 14, 1890.

To the Editor of the Dramatic Mirror:

SIR: I am but a little child in years, but, thank God! I have enough good common sense to appreciate the good work you are in hand.

Therefore, please accept my humble mite toward the Uncle Ben Baker memorial picture, \$5, and wishing you every success, I remain,
Yours sincerely,
MAMIE E. RYAN.

Miss Mamie is a daughter of the Irish comedian, J. H. Ryan. She is at present a member of The Midnight Bell company. She is a generous and a kindly little girl, and THE MIRROR thanks her for her interest in the object of this subscription.

Fannie G. Bernard writes: "As every little helps, I cheerfully send a small contribution for dear, departed Uncle Ben's portrait."

The total amount subscribed since last week is \$35. There is still required \$65.

IN MISS HERNDON'S BEHALF.

Emmet C. King, on behalf of Agnes Herndon, called at THE MIRROR office the other day and made the following statements regarding the disbandment of her company:

"On Nov. 8, in Columbus, O., where we were finishing a week's engagement, salaries were two weeks in arrears to the company and to Miss Herndon, who was herself on salary. The managers, Messrs. Spitz and Cohen, informed the company that they could not pay salaries or take them further. They had no funds, and would be compelled to close the season.

"Mr. Cohen wanted Miss Herndon to advance money to take the company still further. Miss Herndon, having a large amount still due her, declined to do this. She offered, however, to waive all claims to the money due her and continue with the organization the following week in order to tide matters over. But Mr. Cohen said he could not do this, as he was penniless.

"The collapse of the company is due to the fact that the managers started out on speculation entirely, without funds in reserve, after representing to Miss Herndon otherwise. Business was good in large cities, but bad in the one-night stands, and as the management was unable to cope with any reverses at all, the organization had to close."

THAT PROFESSIONAL MATINEE.

The professional matinee of Poor Jonathan at the Casino, to which not alone New York actors, but those playing in all the adjoining cities, Newark, New Jersey, Brooklyn, etc., were to be invited, according to the newspaper reports, is not to take place after all. When pressed for an explanation regarding the matter the other day, Albert Aronson said:

"The matter is very simple, indeed. The capacity of the Casino is about 1,500. It was our intention to give a professional matinee at which every actor in town could be represented. We meant well, but we reckoned without our host. Whether it is because there is an unusual number of actors in town or not, I do not know, but up to Saturday night we had no less than 3,400 applications for seats. On Monday morning there was another big stack of letters. No matter what we do, we are sure to offend half the people who have written to us. So rather than do that, we will not offend any, and the performance will not be given."

THE USHER.



Mend him who can't. The ladies call him sweet.
—LOVE'S LABOR'S LOST.

Public taste is not so perverted as many are wont to think. In spite of puffery and pretence, playgoers have rejected several of the inartistic—or worse—productions whose managers claimed at the start that critical opinion was all wrong.

I remember that the progenitors of *The Editor* railed loudly because *The Mirror* found more to censure than to praise in the play and in Mr. Aldrich's boisterous personation.

The Editor, I believe, wrote his resignation last Saturday night.

Other pieces condemned by *The Mirror* were *One Error*, *Goggles*, *Reckless Temple*, *Mask of Life*, *Suzette* and *The Shatchen*.

Cora Tanner is about to wipe that *Error* out; the *Goggles* have been smashed to smithereens; Temple's recklessness bids fair to be forgotten in a trice; *Suzette* gave the new theatre that gave it birth a severe attack of nervous prostration; and *The Shatchen*, minus its leader, has become a sorry vagrant.

Doesn't that look as if the public might have a little taste and judgment left?

George Hoey, who is traveling with My Jack, says that the programme at Miner's Newark Theatre last week underlined "Marie Wainwright, Twelfth Night."

An old Irishman who sells apples, peanuts and other delicacies, in the gallery, on reading the programme remarked:

"Marie Wainwright twily nights? Umph! She'll do nothing. None of 'em plays more than six."

Edward Sothorn tells me that it is his intention to raise the grade of his company until its merit is such that people in other cities will consider it quite equal to the best New York standard.

He has a better organization this season than ever before. Buckstone, Cooke and their colleagues form a troupe of exceptional worth.

There is no reason why Sothorn's comedians should not take rank with the Wyndham company, and other permanent bodies of players. It is permanency that secures unity, and unity means pleasurable effort.

The plans of Messrs. Abbott and Teal were somewhat disarranged by the death of Dion Boucicault. They had built great expectations on his dramatization of "The Luck of Roaring Camp," in which Mrs. Boucicault was to have starred.

The first and second acts were written and the managers say that they contained the best work Boucicault had put into a play in years. It had progressed no further when death overtook the playwright.

And the rest of the drama died with him. He had blocked it out mentally, but he had not put down on paper a line that might give the clue to the development of the plot.

In these circumstances the piece is lost. Bret Harte might be able to complete the unfinished work, but he could not be relied upon to do it satisfactorily.

I have a dim recollection of *Two Men of Sandy Bar*, that direful play which strangled Bret Harte's dramatic aspirations in their swaddling clothes.

Messrs. Abbott and Teal, however, have obtained another piece of a decidedly different style and texture, that will engage their managerial attention.

It is by Harry Paulton and its name is *Niobe*. It is in three acts, it deals with a subject that suggests both Gilbert and Anstey; it will be produced in New York this season, and it is classified as "a fantastic comedy."

Mr. Abbott explained to me this designation the other day.

"*Niobe* would be called a farce-comedy," said he, "had not that classification become perverted of late. In the popular mind a farce-comedy is no longer what the compound implies—it has come to mean a knock-about show. Hence our selection of the word 'fantastic.'"

When one reads in a newspaper that a

manager or an actor is "negotiating" for this, that, or the other, one sets it down as belonging to the category of things that never come off.

It is generally safe to say that the scheme or the project that is seriously described in print before anything else has been done about it, will never progress beyond a paragraph.

To these airy castles belong the theatres which certain people are always on the eve of building; the plays that dramatists have not begun to write, and the fine ambitions that sundry actors dilate upon but never attempt to realize.

It's much easier to talk than to do.

Meeting Mr. Willard a few nights ago, I asked him why he sedulously avoided taking a call after an act, but instead presented a series of pictures, pendant from the tableau that prefaced the fall of the curtain.

"For the same reason," said he, "that I do not acknowledge a reception when I come on. I believe in consistency, and I don't think it's good art to step out of the picture."

"But you come before the curtain when there is a call at the end of the play."

"Ah, but that's another thing altogether. When the performance is finished my duty to the author is done. Then I can, without impropriety, appear in my own proper person and enjoy the pleasure of responding to the approbation of the audience. I assure you, it is no ungracious motive that prompts me to substitute tableaux for calls."

Mr. Willard's custom is unquestionably dictated by the worthiest intentions, but I am not convinced.

I cannot but think that his tableaux weaken the effect of the author's climaxes, and that they impress the audience with the idea of a deliberate preparation that discounts its spontaneous applause.

However, the point is debatable, although custom is against our gifted English visitor.

Mr. Willard, by the way, told me that recently he stumbled across what he believed to be the origin of the modern "call" in an old newspaper.

It contained an account of Edmund Kean's appearance before the curtain in his *Richard III.* dress, an innovation which aroused the ire of the critical journal in question.

It had been customary previous to that for actors to come forward in their street garb only when their presence was demanded by the public.

When *Judah* is produced—and that will be probably a long time hence, for *The Middleman* is in for a highly prosperous run, it appears—Olga Brandon will be seen at Palmer's in the character she originated in *London*.

This announcement Manager Palmer authorizes, and it puts an end to the conflicting reports that have been circulated concerning Miss Brandon's return to New York.

This young woman, by-the-way, has astonished nobody by her success in England more than the people who saw her in various productions here a few seasons ago.

She was regarded as a pretty woman, without much intelligence and with even less dramatic talent. Her acting was commonplace and her claim to notice rested chiefly on a pair of large, black eyes, whose lids she shaded heavily with artificial materials in order to increase the size of the orbs they framed.

To-day, with the exception of Ellen Terry, Olga Brandon is the highest-salaried leading woman in London. Scott and the rest of the impressionist critics rave about her performances, and she is looked upon as an actress of rare merit and wide intelligence.

Was there ever such a sudden transformation?

From all accounts, Miss Brandon has made some artistic progress. Let us hope we shall find her improvement has been in a ratio with her professional advancement.

Mrs. Kendal's advice to her brother and sister professionals, given in her address before the Goethe Society yesterday afternoon and reported in this number of *The Mirror*, was sound and sensible.

And what she said of the attitude of a portion of the press toward the stage was equally timely and true.

The furtherance of dramatic art depends largely upon the newspapers, which have the power either to uplift the stage or to degrade it.

There was never a period when the influence of criticism upon the character of plays and acting could be more beneficially exerted than this period of ours.

There was never a period when actors had it more in their power to increase the esteem and the social standing of their honorable profession.

Professor Hennequin's book, "The Art of Playwriting," has met with such success that a second edition is being prepared.

On reading the work it struck me that our reviewer might have stated consistently last week that it is calculated to be useful to

critics and theatrical writers as well as to embryo playwrights.

The book is a monument to Professor Hennequin's patience, for he had new ground to break, and little aid was forthcoming from extant theatrical literature.

I hear that "The Art of Playwriting" has been introduced already in institutions of learning as a text-book in connection with courses on aesthetics. The technique of the drama is as indispensable to a student of dramatic literature as the literature itself.

MR. NOBLES' FINE SEASON.

There is probably no more popular actor, no more trusted manager, connected with American theatricals than Milton Nobles. His sound common sense, and his square-dealing, not less than his histrionic skill and his business sagacity, have made him respected, honored and smiled on by prosperity.

It is pleasant to be able to record that thus far this season Mr. Nobles' tour has been completely successful. Not since the season of 1881-82 has he played to such large and enthusiastic audiences. In Southern cities like Savannah, Jacksonville, Atlanta, etc., the entire house has been sold out at six o'clock in the evening, almost every night running.

Mrs. Nobles has not been with the company. She has been enjoying the comforts of her Brooklyn home, and escaping the discomforts of Southern railway travel. But she will rejoin her husband on Dec. 18 at Memphis, and assume playing her original characters in *Love and Law* and *From Sire to Son* during the rest of the season.

Not long hence Mr. and Mrs. Nobles will appear in Brooklyn and fill engagements in other Eastern cities.

TO WHOM IT MAY CONCERN

The date is near at hand when the advertising pages of the best of all the CHRISTMAS MIRRORS must be put to press. Advertisers in this number will have the benefit of the largest circulation of any special dramatic publication ever issued. Our holiday numbers have steadily grown from year to year, during the past dozen years, in attractiveness, in size and in sales. The 1890 edition will top the list. The peculiarity of our policy is that we fulfill more than we promise, as several of our esteemed contemporaries have remarked recently. To fail to advertise in the CHRISTMAS MIRROR this year will be to fail to embrace an unequalled opportunity of placing advertisements before managers, actors and thousands of playgoers in all parts of the country. An unprecedented quantity of advertisements has been received already. But we will make room for all that come. Send copy at once.

GOLIATH COMES TO THE FORE.

Al Williams, who has been associated for the past five years with Henry E. Dixey, is about taking on the road *Inigo Tyrrell's* farce-comedy, entitled, *The Little Goliath*. Mr. Williams was seen the other day by a *Mirror* representative.

"We shall open in the East very shortly," he said, "and we shall start out splendidly equipped. The play, as a straight comedy, ran for three hundred and sixty-five nights in Australia and for one hundred nights in the English provinces. It has been turned into a musical farce-comedy. The company will be headed by Mr. Tyrrell himself. It includes Kittie Hill, Lillie Madison, Alena Aiken, Fred. H. Perry, May Arkason, Richard J. Ferris, Grace Hayward, Thomas Maguire, Bertha Williams, and Dot Williams. George W. Wadleigh is to be business manager, Inigo Tyrrell stage manager, and Fred Mills, musical director. We are booked in a number of week stands, including Philadelphia, Boston, Williamsburg, Harlem, etc. Christmas week will be spent in Boston."

MR. PAULTON GOES HOME.

Harry Paulton, the well-known comedian, will sail to-day (Wednesday) for England on the *Britannic*. Before leaving he talked to a *Mirror* reporter of his plans.

"I am going over," he said, "to take an engagement as comedian at the Globe Theatre in London, having been specially engaged by Manager Norman Forbes by cable."

"*Niobe* has been purchased by Abbott and Teal and will be given a big production in this country. It is quite likely, too, that I shall produce the piece in England, but arrangements have not yet been made."

EDMON DIXON was engaged recently for the Cora Tanner company.

PROFESSIONAL DOINGS.

KATE PURSHELL announces that she will produce next season a play with the somewhat puzzling title *A Woman Hero*.

THE HORSE SHOW at the Madison Square Garden did a tremendous business last week. The receipts one day—Thursday—are said to have reached \$25,000. This enormous diversion of amusement funds played sad havoc with the theatres throughout the week.

GRACE SHERWOOD of the Blue Jeans company, who has been ill, is recovering.

LEILA LEWIS, a sister of Julia Arthur, the leading lady of the Still Alarm company is one of the few American members of Mr. and Mrs. Kendal's company.

JOHN L. BEITH, of Edwin Clifford's Silver King company, was drowned in Chicago Oct. 5, while attempting to rescue a woman. He was twenty-four years of age.

It is said that Herbert Hall Winslow is writing a play for Nat Goodwin.

A SPANISH skirt dancer named Senorita Millie Frowla has joined the Zozo company.

A. H. CANBY is prolific in advertising ideas. He had the line of people crowding into the theatre in Chicago to see Francis Wilson, in a heavy rain photographed, and he is scattering the pictures broadcast.

THERE is a plan on foot for the graduates of the American Academy of Dramatic Arts who are extensively represented in professional companies, to give a matinee performance in New York during the Winter. A feature of the performance will be the presentation of an original play. The proceeds of this matinee are to be devoted to an Alumni Scholarship, which is to be awarded to the most promising and worthy applicant to the Academy for the ensuing year.

MANAGER E. D. PRICE objects to the statement that all the sub-critics were sent to review Mrs. Leslie Carter's debut. Among the "regulars" who were present the entire evening were Nym Crinkle of the *World*, Franklin Fyles of the *Sun*, Charles Towse of the *Star*, Alan Dale of the *Evening World*, Mr. Austen of the *Telegram*, J. C. Gallagher of the *News*, Morris Phillips of the *Home Journal* and Maybury Fleming of the *Mail and Express*.

GUS HEELE, the Swedish dialect comedian, has brought suit against James H. Shunk, his former manager, to secure the return of his play, *Ole Olson*.

STROCK GAS, under the management of Ed. Sullivan and Josh Ogden, will open its season at Harlem on Dec. 1.

FRANK BLAIR will start out in about four weeks on a starting tour under the management of C. N. Bertram, probably in *The Balloon*, for the rights of which negotiations are now progressing with Joseph Brooks. He will be supported by Lloyd Wilson and wife, Edith Murilla (Mrs. Blair) and Miss Warren.

EDGAR SELDEN is resting this week. He will resume his tour in *Will o' the Wisp* under the management of Dan Shelby at the Novelty Theatre, Brooklyn, E. D., next Monday night. Time is nearly all booked for the rest of the season.

THE Donaldson Lithograph Company, of Cincinnati, has issued a very tasteful date-book, which is better adapted to the needs of managers than any similar book *THE MIRROR* has seen. The dates run from Nov. 1, 1890, to July 31, 1893. The contents comprise also calendars for three years to come, with the holidays tabulated, and a complete set of percentage and ticket tables. The Donaldson company executes every description of lithographic printing, and carries on hand a varied assortment of stock paper.

LAST week quite a number of people showed their ignorance of New York in a somewhat curious manner. Many persons who wanted to see the Horse Show in the Madison Square Garden got into the Garden Theatre instead, and failed to discover their mistake until the curtain rose on *Sunset*. Several went to the Madison Square Theatre under the supposition that that was the place where the fancy horseflesh was being exhibited.

LOTTIE MEYER is playing *Siebel* in *Faust Up to Date*—successfully, it is said. Hilda Thomas is again with this company, playing *Faust*, and Harry W. Wright, who replaced W. Mandeville, is appearing as *Mephisto*.

FRANK ROBERTS is playing *Harry Lacy's* part in *The Still Alarm* during the latter's absence from the company.

AMONG the attractions that are to appear in Proctor's Theatre during the season are Jefferson and Florence, Sarah Bernhardt, Booth and Barrett, Marie Wainwright, Shenandoah, Fanny Davenport, All the Comforts of Home, the Kendals and Men and Women.

THROUGH a fire in the Ruld House at Owensboro, Ky., last Tuesday, Frank Mayo lost his entire wardrobe. His company's baggage, however, was saved.

EDITH SHANNON kept the secret of her marriage to Henry Guy Carleton so long and so well that there is some reason to doubt the old saying that a woman's secret has a thousand tongues.

AT THE THEATRES.

NEW PARK.—THE INSPECTOR.

A play in five acts by WILL R. WILSON. Produced Nov. 15.
 The Inspector.....Prayer Coulter
 Silas Vandevere.....Edwin Varrey
 Ben La Bruce.....John E. Kellard
 David Drake.....Daniel Jarrett
 Robert Vandevere.....Harry Johnson
 Dirk Draxwell.....Walter Osmond
 Kit, a Bootblack.....Willie Sanger
 Sylvia Drake.....Lizzie Hudson Collier
 Esther Vandevere.....Ella Waterman
 Phyllis.....Little Mabel Earle
 Stella.....Bertine Robinson
 Miranda Chesterton.....Annie Wood

Another stirring play has been added to the repertoire of sensational American melodramas. Will R. Wilson, a journalist of this city, is its author.

The Inspector purports to be, and probably is, a faithful presentation of police life in metropolitan New York. So few of the public know anything about the force beyond what is seen every day on the streets that nobody stays to question the veracity of Mr. Wilson's pictures, but in this case our confidence has not been misplaced, for the technical details of the piece have had the best of criticism—that of the police force itself. Several of these gallant defenders of our civic liberties, including Inspector Byrnes himself, sat in judgment on it during a dress rehearsal, and it was not found wanting.

The principal character was, naturally "made-up" after Mr. Byrnes and the imitation was a success. It added to the illusion and contributed no little to the interest evinced in the plot.

Mr. Wilson's dialogue is poor stuff, but his several effective situations will probably make the play a go with the class of theatre-goers for whom it was written.

It is a pity that Mr. Wilson's best situation should have been put in the first act. It was a mistake. The excitement of the opening of the story is never equaled in the course of the subsequent scenes. The result is that the interest diminishes from that point to the end.

Another mistake is a palpable effort after stage realism. Please draw the line at cows, horses, elevators and ambulance wagons. Spare us that "real" whistling negro, who has so often distressed our citizens on Battery Park, and spare us that "real" organ grinder. Both these artists, it appears, were hired especially to give "tone" to the performance. And please reduce the charge in that sunset gun a little. It sounds like a dynamite explosion.

The *motif* of the play is furnished by Silas Vandevere, a respectable old villain. He shoots a former "pal" in his elegant ("elegant" on the playbill, a barn on the stage) mansion on Madison avenue, and the crime is witnessed, unknown to Silas, by a younger villain, who is a notorious burglar named Ben La Bruce. Ben La Bruce threatens to disclose the crime unless Silas permits him to live in his house under the name of Lord Renelstoke; *ergo*, Silas swallows his ancestral pride, and consents. So the juvenile villain changes clothes with the murdered man, and, after ringing for the police, Silas Vandevere swears he has shot a burglar in self-defence. The sequel can be foreseen. The Inspector takes the case in hand. He suspects a murder, and finally runs the murderer to earth. How he does it is rather ingeniously shown and affords opportunity for a series of highly sensational scenes, such as the Inspector's office at police headquarters; the West Thirtieth Street Police Station at night; photographing a rogue; a night raid on a "fence," and various other exciting adventures that are well done, at least as regards the stage management. The arrival of the ambulance and the parade of the reserves are features of the performance that were loudly applauded.

The interpretation was generally fair. Prayer Coulter played the part of the Inspector and played it well. He was cool and confident throughout—never stager or awkward. It was a good piece of acting.

Edwin Varrey was less satisfactory as Silas. He showed a decided inclination towards grandiloquent attitudes and gestures that spoiled the effect of most that he did.

Walter Osmond doubled three or four times and did some exceedingly clever bits of acting.

John E. Kellard is a clever young actor and one that is quickly coming to the front. But Mr. Kellard's villains have too much bluster and strut about them. His legs, too, look as if they were always in his way. Quieter points, less braggadocio, and better dressing would make more of a success of his effective part in the play.

Harry Johnson, who starred in The Eagle's Nest last season, has a wretched part as Robert Vandevere, and, everything considered, gave a very creditable performance. He has a good, ringing, frank voice that is very effective in the part he has to play.

Lizzie Hudson Collier won several rounds of applause as Sylvia Drake. She and Mr. Coulter gave the best performances of the evening. Bertine Robinson was effective as Stella.

Annie Wood was amusing as Miranda Chesterton.

May Thompson, Lizzie Hodge and Jennette Wood all did good service in smaller parts. And Little Mabel Earle was pleasing, as usual, as Phyllis.

The Inspector is not a brilliant play, but there is very likely enough of the improbable and of the sensational in it to make it a money-maker on the road. It will please the majority of theatregoers.

LYCEUM.—THE HEIR.

A play in five acts by WILLIAM WHEATCROFT. Produced Nov. 15.
 Mark Cross.....Herbert Kelcey
 Sir John Harding, R. F.....Nelson Wheatcroft
 Simon Strong.....Eugene Ormonde
 Mr. Merryweather.....W. J. Le Moine
 Bennett.....Walter C. Bellows
 Footman.....Howard Morgan
 Lady Harding Holton.....Georgia Cayvan
 Lady Merryweather.....Ethie Shannon
 Mrs. Cross, Mark's mother.....Mrs. Chas. Walcott
 Mrs. Glynn Stanmore.....Henrietta Crosman

The fourth regular season of the Lyceum Theatre was opened on Tuesday evening of last week with an untitled play called The Heir, written by C. Hadden Chambers, the author of Captain Sarah.

The piece is essentially a London drawing-room drama, but the climates of the third and fourth acts are decidedly melodramatic. It must be admitted, however, that these climaxes were cleverly led up to from a theatrical standpoint.

Concerning the wholesomeness of a play in which a wife consents to sell her virtue to the man who has loved her before her marriage, on condition that he will save her husband from legal prosecution as a murderer, the less said, the better. To be sure, after Lady Harding has accomplished her purpose by obtaining the requisite letter from Mark Cross, her would-be seducer, assuring her of her husband's safety, she refuses to fulfil her share of the bargain.

Lady Harding is locked in the bachelor apartments of Cross during the trying ordeal of fighting for her honor. She appeals to the sacred love he bears his mother, and finally comes off victorious. Sir John Harding unfortunately takes it into his head to call on Cross just as his wife is about to leave. Lady Harding steps out on the balcony, but forgets to take her fan with her. This fan business has served to bring about many a dramatic situation. The husband waxes furious, which brings Lady Harding from her hiding place. Tableau!

In the ensuing act Sir John honors Cross with another visit. This time he takes a couple of pistols along with him. They arrange an impromptu duel. Just as they are about to fire, the usual interruption occurs. Explanations follow. Cross assures Sir John of his wife's innocence. The rest of the *dramatis personae* leave the stage.

Cross first thinks of committing suicide. A calcium-light is thrown on an oil painting of his mother, which hangs on the wall. For her sake he gives up his suicidal intentions, and calls his valet to pack up. The valet asks whether he is to pack up for a long journey, and Mark answers, "We start at once for the North Pole." This speech was probably intended by the dramatist to send a cold shiver down the backs of the audience, but it didn't. The audience only regretted that Mr. Kelcey was to be subjected to such unnecessary frigidity.

The acting was excellent throughout. It has been suggested that Herbert Kelcey and Nelson Wheatcroft should exchange roles, a suggestion in which we heartily concur. Mr. Wheatcroft can portray civilized villainy far more naturally than Mr. Kelcey, but conjugal tenderness is not in his line.

Mr. Kelcey looks too good-natured and phlegmatic for genuine villainy, while his love-making is at least sympathetic. He does not convey the impression of being a bad, bad man, and the audience declined to accept him as such.

Eugene Ormonde possesses a strong individuality which made him a fit personator of Simon Strong, an American millionaire, who is fully determined to prosecute Sir John Harding for murdering his twin brother in a drunken frolic.

W. J. Le Moine was as unctuously humorous as ever in the part of Mr. Merryweather, a giddy old widower, in search of a third wife.

Georgia Cayvan as Lady Harding is the embodiment of a lovable and devoted wife. Indeed, it would be difficult to surpass the effectiveness of her delineation.

In Ethie Shannon Mr. Frohman has found a charming successor to Louise Dillon for ingenue roles. Miss Shannon is humorous, clever, sprightly and arch, a combination of histrionic qualities that made her portrayal of Kate Merryweather a decided treat.

Henrietta Crosman as Mrs. Glynn Stanmore, looked the amatory widow to life, and Mrs. Charles Walcott was also a happy selection for the part of Mark's mother, Mrs. Cross. Walter C. Bellows and Howard Morgan were efficient in minor characters.

The scenery, as it always is at the Lyceum, was tasteful and appropriate.

GRAND.—SHENANDOAH.

The ever popular war drama, Shenandoah, was presented on Monday night to a very large and appreciative audience.

The part of Col. Robert Ellingham, which

has hitherto been played by J. Ingersoll, was undertaken by Cyril Scott, who acquitted himself well.

The acting of Francis Carlyle as Ketchum West was spirited and mainly as true that of Harry Harwood as General Buckthorn.

James O. Ruffins was as amusing as ever as Sergeant Barker, and Nanette Comstock acted the part of Jennie Buckthorn with delightful poquancy.

FIFTH AVENUE.—A SCRAP OF PAPER.

The Kendals changed their bill at the Fifth Avenue Theatre on Monday night. The piece to be presented throughout the current week is A Scrap of Paper, with the exception of the Wednesday matinee, when All For Her is to be repeated.

It will be recalled that J. Palgrave Simpson's adaptation of Sardou's Les Pattes de Mouche was chosen as a suitable medium to introduce Mr. and Mrs. Kendal to an American audience during their first New York engagement. Their clever work in this dainty comedy was reviewed at some length in these columns at the time.

Of the new-comers in the cast, it may be said that J. H. Barnes as Sir John Ingram did not extract as much humor from the role as his predecessor, T. N. Wenman, but brought out the brusqueness of the character with commendable art.

Nellie Campbell, who replaced Angela Cudmore as Lucy Franklin, and Florence Bennett, who assumed the part of Mrs. Penguin, which was formerly acted by Fanny Coleman, both acquitted themselves with decided credit. Barbara Huntley and Miss Fairbrother, also new-comers in the cast, acted efficiently in the minor roles.

TONY PASTOR'S.—VARIETY.

That Tony Pastor can accurately gauge the taste of the New York public was shown on Monday night by the large audience which filled every part of the house and were kept well amused for three solid hours.

One of the chief attractions was, as usual, the popular Tony himself, who sang some five or six songs in his well-known style, and would have sung as many more if his patrons had had their way.

Then there was Pessie Bonehill as the dude, the gay cavalier, the midshipman and the newspaper boy. She made you laugh one moment by her ever-ready repartee with some of the audience, who would not buy up her "last edition" quickly enough, and the next minute she almost brought tears to your eyes by singing a little pathetic song. Maggie Cline told us some more about the Great McClusky Fight, and everybody joined in the chorus and assured her that they "would be there" to help. There was plenty of clog dancing, rather too much in fact. The Darrows, Mamie Goodwin and Harry McBride, and the Daly Sisters, making skirt and clog dancing a specialty.

Marguerite Fish had a great success and well deserved it. She sang prettily and introduced a number of specialties. John and James Russell as the neat Irish servant girls, and Frank White and Lillian White also had their full share of applause. Those who left before the last number missed something exceptionally good in the way of shadowgraphy at the hands of Edward and Louise Lorrett.

JACOBS.—SHAMUS O'BRIEN.

It would be difficult to find a more popular Irish comedian than Charles Erin Verner, who is appearing this week at Jacobs' popular house on Third avenue.

Shamus O'Brien is by no means a new play, but like good wine, seems to improve with age, and remains a great favorite with the people. Quite a sensation was caused on Monday evening by the appearance of T. F. Kerrigan, who claims to be the champion Irish piper of the world, and William McConagle's exhibition of reel and jig dancing, to real Irish music, also brought down the house.

The star is supported by Katharine Walsh, a gifted actress, who, since she was last seen here, has become Mrs. Verner in private life. Annie Williams, Edwin Parrish, John H. Armstrong and Basil West are among the prominent members of the cast.

Next week, A Royal Pass.

THE WINDSOR.—ANNETTE.

When Ullie Akerstrom made her appearance at the Star Theatre last season she at once established herself as a metropolitan favorite. Her popularity was again attested on Monday night at the Windsor where a large and enthusiastic audience had assembled to give her a hearty welcome.

Annette is not a great play, but proves a great vehicle for the star to introduce her several specialties. Miss Akerstrom is a born dancer and a very capable actress, and when it is taken into consideration that she writes her own plays, it will be conceded that she is a woman of no mean ability.

Harry F. Adams, who divided the honors with the star, is a clever actor and in the role of Pete, the faithful old negro, was very successful. The rest of the company gave

good support. The Electric Quartette sang some pleasing melodies in a very charming manner.

PEOPLE'S.—HANDS ACROSS THE SEA.

Hands Across the Sea is the attraction at the People's Theatre this week, and on Monday night the house was filled in every part. This is just the kind of attraction that suits a popular audience, as was shown on Monday night by the enthusiastic reception of the various melodramatic situations.

Among the principal members of the cast are George F. Nash, Robert P. Gibbs, William H. Wallis and Edna Carey, who were all well received.

AT OTHER HOUSES.

Mrs. Carter will terminate her engagement at the Broadway on Saturday night. The Ugly Duckling will be retained in the bill.

There is no luckier Jonathan than that which is presented nightly at the Casino.

The County Fair is drawing lots of out-of-town theatregoers to the Union Square Theatre.

The 200th performance of The Senator is to be celebrated with the customary souvenirs at the Star Theatre on Nov. 26. The matinee this (Wednesday) afternoon will be devoted to a special performance of the farcical comedy, On Probation, by Matthews and Jessop.

Souvenirs are to be distributed at the fiftieth performance of Men and Women at Proctor's Theatre, an event which is set down for Dec. 1.

A Texas Steer is drawing well at the Bijou.

The fiftieth performance of Blue Jeans came to pass at the Fourteenth Street Theatre on Monday night.

A Pair of Spectacles and Old Love Letters form an evening's entertainment of rare delight at the Madison Square.

Mr. Willard appears nightly at Palmer's Theatre in The Middleman, by Henry Arthur Jones. The star, the play and the company have all been the subject of unstinted praise.

Dr. Bill's laughter pills are to be taken nightly after Sunset at the Garden Theatre.

Carmencita continues to draw full houses at Koster and Bial's Concert Hall. The programme also includes Marie Lloyd, Clark and Williams, the Norleys, the Davenport Brothers, and Jennie Joyce as Liza in a clever travesty of the Clemenceau Case.

REFLECTIONS.

If "Professional," who addressed a letter to THE MIRROR on the subject of the Agnes Robertson benefit, will call at this office and disclose her identity she will further the object of her request.

THERE will probably be a couple of changes in the Nero cast shortly.

AFTER the storm, the calm. This is an "off" week in New York theatricals. The critics twiddled their thumbs on Monday night.

THE INSPECTOR seems to have caught the fancy of the public at the New Park Theatre. People were turned away from the gallery on Saturday night, and the original engagement, which was for four weeks, will most probably be extended.

TAKE heed, good friends, that time and tide for no man's pleasure will abide. And Xmas "ads" will be too late after November 28.

ON the opening night of the Columbus Theatre, in Harlem, Col. Brown, of Simmonds and Brown, had a handsome diamond stud stolen from him. Yesterday morning he recovered it at Simpson's, the pawn-brokers, where it had been pawned by the thief for \$125. As the gem was worth \$350, however, Mr. Brown was glad to pay the amount and get his property back.

FROM present prospects Francis Wilson will play the entire Winter season of 1894-95 at the Broadway Theatre in The Merry Monarch. No other attraction has been booked to follow him, and even if the popularity of The Merry Monarch does not result in its being kept on right along, Mr. Wilson's opera company will stay and a new opera will be produced.

THE latest report from Philadelphia concerning Julia Marlowe's condition is encouraging. Signs of improvement are said to have appeared.

NEXT season Marie Wainwright will appear in Amy Robart, which will be modernized in arrangement and elaborately staged. Six weeks have been secured at Palmer's for this production, beginning Sept. 7, next.

MISSIE SELIGMAN has been engaged for the title role in the new version of Only a Farmer's Daughter, which is to be produced at the Windsor Theatre, Dec. 1. Charles Bradshaw will play the comedy part and negotiations are pending with equally popular actors for the other characters of the piece.

THE CORNER company is the latest to disband. It closed season at Beaver Falls, Pa., last Saturday.

Address RANDALL & DICKSON, 1145 Broadway.

THE COST OF TRIAL MATINEES.

There is no question of greater interest to untried playwrights than one that was recently put to THE MIRROR by a Boston author. This gentleman addressed to our "Notes and Queries" department the following:

Will you explain in THE MIRROR something about trial matinees at New York theatres. How are they gotten up, and about what expense would the author have to defray apart from the services of the actors? AUTHOR, Boston, Mass.

Partly because the query came late and partly because it had been THE MIRROR's intention to expatiate upon the subject later on, the reply at that time was brief. The writer was referred to Gustave Frohman, explaining that that gentleman had had considerable experience with authors' matinees.

Shortly after this another letter on the same matter reached us. It ran thus:

To the Editor of THE MIRROR: The enclosed clipping is from a recent MIRROR. At the time I first saw it, I was on the point of asking you for the same information in the same manner.

Your advice to "Author" to apply to Mr. Gustave Frohman for the desired knowledge, is, of course, excellent, but the general public has no claim on Mr. Frohman's good will or ability, while it has on THE MIRROR's.

I think there must be a great many unknown aspirants for success in play-writing throughout the country who would be glad to learn something about the routine expense, etc., of a trial matinee at a New York theatre. I am sure they would unite with me in asking THE MIRROR to give the information which it would be difficult for many of them to acquire through any other source.

Should you agree with me in this, I shall feel deeply obliged at being enlightened upon the points involved in the following questions:

1. What is the rent of the theatre?
2. What would a competent stage-manager charge for his services?
3. What would be the expense of a company of twelve people, with a few inexpensive supernumeraries?
4. What do the receipts of such performances average?
5. What would a reputable stage manager undertake to carry a performance for, he furnishing the company and looking after all arrangements?

The play I have in view is one which calls for no scenery or properties except those to be found in any well-stocked theatre. Hoping you will give this your favorable consideration, I remain, ANOTHER AUTHOR.

In reference to the above THE MIRROR has investigated the matter, and can quote as the amount actually necessary for the production of a play in this city that calls neither for extra scenery, properties nor costumes, the sum of \$1,000. This would allow for the engaging of twelve good actors and the few supernumeraries that "Another Author" needs, but it would not be sufficient to secure a cast of the best metropolitan actors.

For the purpose of procuring data to answer the questions in detail, the reporter called on one of our prominent stock theatre managers. At first the manager held aloof, averring that such matters as the rental of theatres, etc., were private, but after hearing the letter of "Another Author," he consented.

In answer to Question No. 1, the manager said:

"The rent of a theatre in this city for one afternoon is about \$125. This pays for the gas to light the house, and the use of the attached. It does not call, however, for the stage hands, who have to be paid extra."

"In reply to question No. 2, I should put the pay of a competent stage manager for the week he would be called upon to perform at a trial matinee at from \$75 to \$125."

"As for No. 3, that is the largest item of all. You could not get an actor or actress at much less than \$20 for the performance. Admitting that you do get a few actors at a figure smaller than this, you must remember that there must be several very expensive people for the principal roles, so that if you put the average at \$20, and the total amount at \$600, or a little more, for the twelve actors and the four supernumeraries, you will have a very low estimate. It must not be forgotten in dwelling on this point that the company has to rehearse for fully two weeks. This makes the work they have to do come very cheap, indeed. Added to that, if it is a dress suit play, your actor must get his clothes ironed and in condition, and your actress has plenty to do as well, in order to be in readiness."

"Now for No. 4. It was just for the fun of answering the question that I decided to speak on the subject. What do the receipts of such performances average? From nothing to \$7. That is my answer. There is nothing to be made out of a trial matinee. I give the total sum for a production of this kind at \$1,000, but I have seen them run up to \$1,400 and \$1,500. In London they cost on an average of from £200 to £220, and I have seen them given to receipts of £2, even when the authors were well known."

"In regard to question No. 5, I would simply say that it would be a piece of foolishness to put the entire production in the hands of the stage manager. It would only cost more money and would not result in any better performance. On the contrary, no one can give the ideas of the author to the actor better than the author himself and he can save a dollar here and there if he is shrewd where a capital stage manager would feel himself perfectly justified in its outlay."

"There are two items of expense that your author has left out of his calculations entirely—one absolutely necessary, the other entirely useless—in spite of the fact that almost every projector of a trial matinee thinks it indispensable. The first is the orchestra. This is not included in the renting of the house, and costs from \$45 to \$50.

Should the production be an operatic or a musical one, it would cost more. The other item, or items, are the printing and the 'press agent,' or 'manager,' whichever title he may be known by.

"Now, I hold that the latter is entirely unnecessary. The prime object of printing or advertising and a press agent's work is to get the public to come to your performance. But they won't do it. They never do. You will have to give the tickets away after all, unless the city is full of your worthy friends and they are all as eager to see the performance as you are to give it. Consequently this item should be made as small as possible. Of course it will benefit you to have a man about who, in vulgar parlance, knows the ropes, and who will manage things so that the papers will be sure to be represented at the performance, and that you will get the maximum of notice for your play, but beyond that, expenditure in the line I have spoken of is almost unnecessary."

A dramatic agent, Harry Cortiss, who was questioned on the subject, said:

"We have been asked often to give estimates for trial matinees, and we have invariably fixed the figure at the round sum of \$1,000, and I know of no one who would undertake to give a first-class performance in this city for less. In the first place, the theatre rent is about \$125, and it runs up to \$250 for the largest houses; a stage manager costs from \$50 to \$100; the leading actor will ask \$100, and the rest can be had at from \$50 down to \$15. The orchestra will cost \$50, and the printing, press-work and manager's salary will easily run up to over \$500 more. So it's easy enough to see where the money will go. Receipts? Excuse me, did you say receipts? I didn't hear you."

While on the subject of trial matinees it would, perhaps, not be out of place to mention the experiences of Manager A. M. Palmer in connection with his series of Authors' Matinees. Although it is frequently said of Manager Palmer that he has not the interest of the American drama at heart, no one will be foolhardy enough to state that these authors' matinees and the authors were usually, if not invariably, Americans, were given with any view to profit.

Mr. Palmer, of course, had his own theatre and his own companies in which and with which to give the performances. Yet for all that, these productions were matters of expense. They cost \$500 or \$600 apiece, and the receipts—due more probably to the prestige of the theatre and the company than to the curiosity felt in the productions—were small. In addition to the expense he incurred and the evident desire on Mr. Palmer's part to do what he could for the American drama, he found the task a most ungracious one for several reasons, and some time since he concluded to bring the authors' matinees to a close.

Talks with Messrs. Simmonds and Brown, the dramatic agents, and several other managers, elicited precisely the same information as that already given.

MR. ALDRICH'S HEALTH.

Edwin Knowles, manager of Louis Aldrich in THE EDITOR, talked to a MIRROR reporter of his star's homecoming the other day.

"So far as I know," he said, "Mr. Aldrich is not coming in. Between you and me, though, I would just as soon he did, for he is a very sick man, indeed, especially since the Syracuse hotel fire. He is suffering from nervous prostration, and though the excitement of his work keeps him up when he is on the stage, as soon as he gets off it he is like a limp rag."

"My physician saw him a week or so ago, and he told me then that if Mr. Aldrich did not stop work soon he would not be responsible for the consequences. However, you know the way men are. Of course, if Mr. Aldrich gets better, he will go right on. As for the play of THE EDITOR it is an unquestionable success, and no dissatisfaction whatever is expressed with it on the road."

PRODUCTION OF THE WITCH.

Oliver Jurgensen, business manager of THE WITCH, was in town last week, and appeared to be in excellent spirits while telling a MIRROR reporter of the favorable reception accorded to Marie Hubert Frohman in her new play, THE WITCH.

"THE WITCH," said Mr. Jurgensen, "was produced on Monday, Nov. 21, at Bridgeport, and was subsequently presented in New Haven and Hartford. It is no exaggeration for me to say that the press and public have pronounced it one of the most original plays on record, departing as it does from the conventional and clap-trap methods so frequently encountered in other dramas."

The acting of Marie Hubert Frohman fairly captured the local critics. Her girlishness in the first act and her scorn and dignity in the fourth act, when she is unjustly accused of having sacrificed her virtue, were especial subjects of critical commendation. Charles Lehninger, despite various predic-

tions to the contrary, played the role of Walter Leyden exceedingly well.

"We are booked for Thanksgiving week at the Criterion Theatre of Brooklyn, when metropolitan critics will have an opportunity of giving their own verdict on THE WITCH. During the current week the company is booked in Pennsylvania towns."

THE AMATEURS.

On Monday night, the 20th inst., the Gilbert gave a performance of Mixed Pickles at the Brooklyn Criterion. It was given under the auspices of the Royal Arcanum, Franklin Council, No. 253, and was a repetition of last Winter's presentation of the play, noticed in these columns at the time.

The sprightly comedy went with vivacity and sparkle—a striking contrast to THE Golden Giant which was done by this association the week before at the Academy.

Mr. Darling, Mr. Howe and Mr. Harris were excellent in their respective parts, and Mr. John Dyer's make-up as Deacon Jordan was a triumph.

The Misses Bealey, Parkhurst and Slout gave intelligent performances of their roles and won much applause.

POINTS.

The Fulton Dramatic Society presented THE Talisman at the Criterion on Thursday evening of last week, under the direction of M. J. Rorke. A creditable performance was given.

The Gilbert is the first amateur society to follow the custom inaugurated by THE MIRROR, of playing the audience out to "THE Star Spangled Banner."

The Booth's members are discussing a performance to be given in January. A Widow Hunt is one of the plays suggested.

On Monday night of this week the McLeopene gave their first performance of the season at the Criterion and on Tuesday the Amaranth made its inaugural bow. Both performances will be noted in next week's MIRROR. K. M.

LETTERS TO THE EDITOR.

HARD TO PLEASE.

To the Editor of THE MIRROR: I have been a steady playgoer for more than half a century. I will here remark that I have never, in a single instance, been dissatisfied or received a complimentary ticket.

I have not laughed at a theatrical performance since I saw Henry Irving play Romeo, some ten years ago, in London. The other evening, I was seized with a great desire to indulge in a good hearty, healthy laugh.

I had been told that Dr. Bill was a very funny play, and so I invested fifty cents in a gallery ticket, and with the motto of "Excelsior" in my mind I ascended the stony path, higher and higher and higher.

Now, if there was anything funny in Dr. Bill the fun oozed out, and far away, before it reached my exalted station. I waited to see the "Kangaroo dance," and regretted exceedingly that I was not sufficiently bald-headed to appreciate that burlesque exhibition. Nevertheless, it served to recall the days, some thirty years ago, at the Jardin Mabille, when the frail but festive female indulged in the lively pastime of kicking off my hat.

There may be a difference between twiddle-dum and twiddle-dee, and there may be a difference between the kangaroo Flieg and the hilarious can-can, but it was not apparent, even with the aid of a strong opera glass, to the eyes of a blase sexagenarian. F. D. Q.

MR. CLARKE CLAIMS HIS JUST DUE.

NEW YORK, Nov. 11, 1896.

To the Editor of THE MIRROR: In your issue of last week you notice the production of the opera of Carmen by Hammerstein's company at his Harlem Opera House, and accord to Frank Pearson much praise for his impersonation of the Toreador in that opera.

"The MIRROR" seemed that I desire to correct, or rather to supplement, the notice. I am not only the primo basso of the company and do not include in my repertoire any baritone parts such as the Toreador. I sang the part to accommodate the management purely and simply, and have to tender to you and the press generally my thanks for your kindly mention of me in a part which I do not profess to do and for which I never in my life had a stage rehearsal. Very truly yours,

W. H. CLARKE, primo basso.

SHE DOESN'T ADMIRE THE SPOKE.

BALTIMORE, Nov. 15, 1896.

To the Editor of THE MIRROR: For your vigorous article on "journalistic snooping" I think you will have the thanks of many. I know you have the thanks of one. HELEN E.

GOSSIP OF THE TOWN.

W. H. CRANE had a severe attack of vertigo during Saturday's matinee of THE Senator at the Star Theatre. He appeared as usual in the evening, and is entirely recovered.

Not many days ago the matrimonial partnership of Will Marriott and Polly Marriott (née Fairbairn) was rejoiced and enlivened by the arrival of a young Marriott. Marriott, Jr., is a member of the McCaull Opera company.

THE DRAMATIC MIRROR deserves the respect of all lovers of the legitimate drama for the position it has held regarding that objectionable play, THE Clemenceau Case.—Fest Worth, Tex., Gazette.

THERE are twelve American actors and four English actors in the company supporting E. S. Willard in THE Middleman.

THE LIMITED MAIL, which played in Baltimore last week against John L. Sullivan and Booth and Barrett, turned over one thousand people away the opening night. The previous week's receipts in Cincinnati are claimed by Manager Chappelle, to have been \$7,400.

SIGNOR FARINI, the celebrated baritone and vocal teacher, has opened a new studio at 23 East Twenty-seventh Street. The signor, whose success in Boston, Chicago and on the Pacific slope, is sufficient guarantee of his ability, has gathered about him an unusual array of talented assistants. Among the former pupils to whose success he points with pride are Madame Carrie Hun-King, Marie Salvotti, Addie Cora Reed, Madame Selika, Harry Gates and many others. Signor Farini's International Concert and Opera company, composed of Mme. Maria Selika, the Creole prima donna, soprano; Hattie Durand, contralto; Henri Schiller, tenor, from the Royal Opera, Munich and Mannheim, and Carlo Velosko, the Hawaiian prima baritone, is at present singing in Chicago.

A PROFESSIONAL matinee of Poor Jonathan will be given at the Casino on Thursday afternoon, the 24th inst.

The fiftieth performance of Poor Jonathan will take place at the Casino on December 2. The event will be celebrated by the distribution of souvenirs.

EDWIN H. LOW secured the contract to ship ninety-one members of Karnum and Bailey's Circus to England. They sailed last Wednesday morning on the Teutonic. All arrangements have been made for their comfort, a special train having been engaged to take them direct from Liverpool to London. They are the people who originally took part in Nero at the Olympia in London.

HERRICK CHARLES, the stage director of the Faust Up-to-date company, has brought suit against the proprietor of that organization for \$50,000 for alleged false imprisonment. During the performance at the Richmond, Va., Academy of Music, a Sheriff attached the boxoffice receipts.

OWING to a typographical error THE MIRROR stated that Ethel Corlette had been singing in the chorus in San Francisco. It should have read in the choir.

CHARLES W. ALISON has been engaged for Ship Ahoy.

P. T. BARNUM, the doyen of American showmen, is ill at his home in Bridgeport.

MISS MONTAGUE, engaged by the new company of comedians under the management of John H. Russell, and headed by Fay Templeton, at Omaha, on last Friday. Although it did not meet with immediate favor, it is believed that it can be whipped into shape.

PRETTY boxes of chocolate pills were given away at the Garden Theatre on Saturday evening, the occasion being the fiftieth performance of Dr. Bill.

HAMLEN GARLAND, the well-known writer, read his new play, A Member of the Third House, to a large and appreciative audience at Avon Hall, Brooklyn, on Sunday evening.

ONE of the best-known of the London music-halls was sold recently for \$135,000. It is said that the average net annual profit of the place were \$20,000.

It is possible that Ma Cousine, Melba's new comedy, now running at the Variétés Theatre, Paris, will follow Dr. Bill at the Garden Theatre, as T. Henry French has bought the right for this country.

THE 25th performance of THE Senator will take place at the Star Theatre next Wednesday, the 26th inst., and will be celebrated by the distribution of an artistic souvenir.

HELEN DAUVENY has bought a new comedy entitled He Held the Proxy, by Ralph A. Weill.

It is reported that Herrmann, the magician, lost \$10,000 by the failure of the North River Bank last week.

EDGAR SELDEN will have the honor of furnishing Brooklyn with two Thanksgiving attractions. His play of McKenna's Furtion is booked next week at the Grand Opera House, while Will o' the Wisp, in which Mr. Selden is starring this season, is to be performed simultaneously at the Novelty Theatre.

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THE ACTRESSES' CORNER.

A WORD MORE OF COSTUME.

I find that Stephen Kemble dressed the Prince of Denmark in a black coat, breeches, vest, shoes, buckles and flowing wig; that Garrick for the noble Moor got himself up in coat, breeches and a white, judge's wig, and that Macbeth has been presented to the patient public in an English officer's red coat, sash, blue pants, Hessian boots and cocked hat.

In spite of these blood-curdling traditions from the good old times, modern demands exist consistently in costuming and I am on hand with some hints for the Dickens period.

Of course any edition of Dickens' works will give you an idea of the fashions of the time. Still, some fine day you may be cast in his most often produced story "David Copperfield" or "Little Em'ly" as it is called in its dramatized form, and upon that day you may be the happier for some exact directions.

The women's dress of the period, roughly speaking, was full, round, straight skirt; bodice buttoned in front, and pointed front and back; sleeves, leg of mutton, or with shoulder puffs, turn-back cuffs and turned-down collar, or lace in the Vandyke fashion. Slippers were worn even outdoors, and with elastic crossed over the instep. For wrap, the "scarf" was worn, "tippets," tippet-shaped dolmans, and circular cloaks. Lace mitts covered the hands; the same lace mitts most of us can remember our mothers wearing—plain net over the palm, with a design on the back, either no-fingered or half-fingered, and reaching just above the wrist—a most trying hand-wear. Let us be glad we are not our mothers!

The universal head-gear was the bonnet—the bonnet with modest brim, curved well over the face, with strings at the ears, and a "curtain" at the back. Hats were worn, usually biggedly-piggledly, ugly things, though now and then one finds pictured the always becoming low-crowned, wide-brimmed "wreath of roses" looking hat.

So much for generalities—now to the parts in the piece.

Mrs. Micawber, as may the comedy lady, pushes the fashion to its extremity and wears queer loud colored old-fashioned stuff for her gown and her cap is a bristle with bows and dangles, while her bonnet is ornate with erratic trimming.

The hair at this time was worn by young girls either in loose curls, or parted in the middle, the front strands curled and falling against the cheeks, the rest of the hair drawn into a soft knot behind. Older folk followed this last fashion except that the front strands were drawn well down over the ears and their back into the knot behind. Mrs. Micawber adds to this corkscrew side curls and the knob at the back is emphatic and obtrusive, but then she's the comedy part.

Little Em'ly, in her pretty first scene, seems best clad in blue, the porcelain blue that lights up so well—a little belted child's dress—short enough to show the elastic-held black slippers, and with a round sailor hat on, better still, a child's piquet bonnet, strings and all. Her house-boat scene dress is simple enough; poverty and sorrow have but one fashion through all time—a little slip of black or gray—longer than the first dress, a bit of a shawl to cover her shoulders, a shawl that one favors covered her head, too, out in the storm, and her face when a footstep sounded.

Her last dress, like the first, only black or dark and a little longer than the first—with white tucker for relief at throat and wrists—and a cloak of a harmonizing dark color.

Rosa Dattle in her first scene—her only daylight scene, by the way—has a gown of the regular cut described, of any dark cassimere, lace mitts and a black scarf a single width of cassimere long enough to go about the shoulders, the ends reaching the edge of the dress. As the round bonnet best lends itself to demure innocence or to comedy than to straight villainy Rosa wears a hat, anything big and awkward and unbecoming is all right, so long as you miss comedy.

You can wear this same dress for your next scene—the front scene, where you carry the litter. Put on over it a black full cloak, and wear deep fur cuffs and collar or tippet and a black hat planned after the first hat. Black woolen gloves in place of the mitts. You may, of course, wear the hood of the cloak over your head, but it isn't just right.

The dramatist does not explain how Rosa happens to be wandering around Yarmouth to be in time for the house boat scene, but dramatic effect demands that Rosa and Emily should, in the scene, present a striking contrast—the one brilliant, proud, vengeful, the other road-worn, broken, helpless.

Consequently consistencies are somewhat sacrificed in Rosa's dress for this scene. We may imagine she saw Emily and Martha from her window, pass by, and that she just grabbed a cloak and tore after them, and, dressed as she was, "struck" them regardless. At any rate, for the original production of the piece in London when Dickens himself had had his say about detail and sat in a box on the first night, Rosa wore in the

house-boat scene, under her black cloak, the hood of which was drawn over her head, a black velvet dress (the fashion of the time lends itself admirably to the rich material) with very rich and deep Vandyke lace collar and cuffs, a velvet of brilliant black perfectly fitting and falling in length enough behind to give dignity and grace. With the sanction of the original production and of the dramatic effect required, I fancy this costume may well be held to.

A word aside. Rosa removes her cloak upon her entrance—taking it up hastily as she exits. Her last scene she plays in this same dress, running as she does (the front scene) from the house-boat to the shore. She has to "lose" her cloak on the way for she can't be bothered with it in the last scene upon which she arrives with black hair loosened by her rush through wind and weather.

This scene ends her, which is lucky for the girl who plays her, for else she might have another dress.

Betsy Trotwood's gown follows the general cut. The one I have in mind is gray brilliantine, and it seemed as if no other could be so just right.

Linen collar and cuffs, lace mitts, a black tippet-shaped wrap, black slippers with elastic crossed over gray stockings-in-steps, a black satin bag hung from her arm by black strings, gray hair drawn severely from central parting and ears hidden by a generous bonnet the curtain of which conceals the supposed knob of hair at the back. A word of how to make this bonnet.

Get any ordinary crowned round-brimmed black straw hat, tie it down at the ears, so the brim scoops back and front; from just back of the ears cut away the scoop behind, close up to the lower edge of the crown. Along this cut edge of the crown sew a gray silk ruffle, which makes the "curtain."

Around the entire inner edge in front, framing the face and ending at the ears, put a white ruffling, bind the scooping brim in front with gray, and around the crown put a band of gray; at the ears sew grey silk ribbons, which tie primly under the chin, and there you are! Upon this plan any bonnet for that period may be made.

Agnes in her first scene wears any simple Summer gown of the prevailing style with bonnet made to emphasize demureness and sweetness rather than primness and severity, or a hat of the more becoming type of the period.

The second dress—a cassimere of the regular cut—and of any soft pretty color, with loose lace at the throat and wrists. If the shade chosen be dark enough she can wear the same dress under a round cloak for the last act, and with a large round-brimmed dark hat.

Who else is there? Mother Gumidge. A calico or dark stuff dress, shawl crossed over shoulders, an enormous mob cap and big bowed spectacles. Peggotty, sacrificed entirely by the dramatist, about the same, except the spectacles.

Martha—Poor Martha—her fashions, too, are the same the wide world over—a black dress and close-drawn shawl, perhaps, a lighter scarf about the throat, to relieve the picture. The skirt may be changed in a later scene, to a gray or drab one, and the handkerchief about the neck—but it is not necessary.

A last word. Rosa's scar.

At the initial performance of the piece it was decided best not to attempt at all to try for the effect which, of course, could not be satisfactorily reproduced. This with the permission of the writer of the book, so if you don't care to try the scar you have that for precedent. If your conscience demands an effort—here is one way.

Cut the scar shape out of white or pink court-plaster—make up only one-half the upper lip. On the other half, about midway between corner of mouth and centre of lip paste the "scar." Then make up from the corner of the lip to the scar and let the red run sharply up against the scar and along its edge. Next pencil a dark line along that edge of the scar nearest the corner of the lip, and let it be darkest where the red comes against the scar. On the other side of the scar whiten the lip a little till you reach the made-up part.

Upon this whitening and upon the running up of the red against the scar will depend the effect. Of course, there can be no weird fading and changing, though for the house-boat scene you can add a little sharpness to the colors and let a white line, shadowed on one side, clearly cross the lower lip and mark the chin. But, do the best you can, you will feel to yourself "not a bit like it."

That, alas! is often the case with more than scars, isn't it? Good-bye. POLLY.

A NEW FORM OF "ENTREPRISE."

Between the acts of that unclean play The Clemenceau Case, at the Standard, a certain unclean novel bearing the same name and purporting to be the "book of the play" is actively pushed under the noses of auditors by a number of obsequious boys, together

with an erotic book described as the latest novel by the leading actress of the cast.

That Manager J. M. Hill should permit such a thing as this is strange. His business is to run a theatre, not a shop for the sale of "improper" novels. While the sale of a genuine book of the play or an opera libretto may be legitimate—even desirable—a manager has no right to abuse that privilege by countenancing a trade in disgusting literature.

Mr. Hill might argue that the books are no worse than the exhibition on his stage. But would that alter the case?

THE SHAKESPEARE-DONNELLY DISCUSSION.

New York Times.

Ignatius Donnelly's article on "The Authorship of the Shakespeare Plays," which appeared in THE DRAMATIC MIRROR in September, has drawn caustic replies in that paper from two Shakespearean scholars, Mr. Charles R. Pope and Mr. J. A. Waldron, of Albany. Mr. Waldron's article is particularly interesting, from the clever way in which he disposes of Donnelly's hazy "cryptograph," and of the charges that the poet was an illiterate man who could not have had knowledge of the historical facts and capacity for the philosophy in the plays attributed to him.

Albany Capital.

In the current issue of THE NEW YORK DRAMATIC MIRROR appears an elaborate treatise on the authorship of the Shakespeare plays from the pen of James A. Waldron, the city editor of the Albany Evening Journal. The article is in the nature of a reply to Ignatius Donnelly, and groups together a mass of convincing facts and data tending to prove that "The man of Stratford" was the writer of the plays that bear the name of Shakespeare. Mr. Waldron has long been an enthusiastic student of Shakespeare, and his contribution to the discussion provoked by Donnelly's ingenious theory is an entertaining and thoughtful exposition of a scholar's views on a subject of engrossing interest to lovers of literature.

Albany Capital.

James A. Waldron, of the Albany Evening Journal, contributes a paper to the current number of THE NEW YORK DRAMATIC MIRROR, which is calculated to attract the attention of Shakespearean scholars. It is on the much discussed theme of the Baconian theory, but it is Mr. Waldron's has brought a volume of new and interesting matter which will arouse every student of the drama.

Denver Times.

THE NEW YORK DRAMATIC MIRROR this week contains answers to Ignatius Donnelly's essay, "The Authorship of Shakespeare's Plays." The essays this season are written by writers of ability from both this country and Europe.

Troy Press.

Public sentiment long since practically exploded the Baconian theory of the authorship of Shakespeare's plays, and Ignatius Donnelly's prodigious efforts at its revival have proven a flat failure. The consensus of literary and dramatic opinion is overwhelmingly Shakespearean, while the great mass of people that have not examined the testimony almost instinctively champion the cause of the immortal bard. Donnelly's book is a boomerang. It directed widespread attention to the data extant in regard to Shakespeare, and so satisfied investigators of the authenticity of his authorship. In THE DRAMATIC MIRROR two clever writers, James A. Waldron and Charles R. Pope, take issue with the Donnellian claims, and they search for a peg upon which the great homoclast can hang his hat. The testimony marshalled by Mr. Waldron is particularly plausible and convincing.

Albany Times.

THE NEW YORK DRAMATIC MIRROR is the first and the only theatrical paper in this country to give space to a series of scholarly essays upon the drama and its various phases. These essays have attracted much attention, and are looked for with interest as one after another of the best critics in this country and England contribute their thoughts upon subjects with which they are most familiar. Last month, Ignatius Donnelly, the well-known Shakespearean iconoclast, was represented in an article which, with almost brutal brevity, epitomized his theory that Shakespeare was not and could not have been the author of the plays ascribed to him. This challenge to controversy has been promptly accepted, and THE MIRROR this week publishes two replies to Mr. Donnelly—one by Charles R. Pope and the other, the most elaborate, thorough and convincing, by Mr. James A. Waldron, of this city. There must be, of course, where a subject has been discussed so much as this has been, considerable threshing of old straw, but Mr. Waldron has performed that part of the work, without being tedious, and establishes a case with much ingenuity and with many new and apt illustrations.

MR. CURTIS RECOVERS.

M. B. Curtis was seen on Sixth Avenue the other day by a MIRROR reporter. The report that he was a sick man needed no further corroboration than his appearance. He looked pale and haggard.

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IN CITIES.

CINCINNATI.

The Pauline Hall Opera co. in America closed a highly successful week's engagement at the Grand. The advance sale, notwithstanding the increase of fifty per cent. in the admission tariff, was unusually large and on several evenings the S. R. O. placard was displayed for the benefit of the late comers. As Angela, Pauline Hall surprised her most sanguine admirers and her support at the hands of Chas. H. Drew, Joseph Greenfielder, Arthur Miller and Rachel Booth was all that could be desired. The opera was staged in magnificent style. McKee Rankin in The Cannibals 15-22; De Wolf Hopper Opera co. 17-22.

Robert Marshall at the Grand during the week of 15-22, personated the twin brothers Louis and Fabien del Franchi in The Corsican Brothers with good results financially. The cast was excellent and Manager Ratford's manner of mounting the play was fully in keeping with the general excellence of the performance. Russell's City Directory 17-22. Nat Goodwin 22-23.

Manager Ballenberg of the Pike Opera House furnished a most delightful bill week of 15-22, with Adelaide Moore as the star supported by good efficient co. headed by Joseph Wheelock. Miss Moore as Juliet presents a handsome stage presence and her work while not at times satisfactory, is earnest to an extent that atones for any seeming artistic deficiency. Mr. Wheelock's Mercutio evoked the thorough artist, and Clay Bennett's Romeo was satisfactory. The Little Soldiers 17-22. Little Lord Fauntleroy 22-23.

Natural Gas at Haven's scored a decided hit during the week of 15-22. Donnelly's Christopher Bluff and Girard's Whirlwind O'Rourke were encored highly. The support outside of Mark Sullivan and Pete Mack was made up of new faces, and of the latter Myra Martin in the role of Esther proved herself a most clever artist. Sullivan's imitations were notably good. The week of 23-25 will be devoted to Siberia; The Fakir, 23-25.

The Wilbur Opera co.'s programme at Harris' the week of 15-22 embraced Princess of Trebizond, Merry War, and Bohemian Girl. Susie Kirewin and Misses Trebenick and Kohle were excellent in their several roles. The same co. in Mikado 16-22.

Hyde and Belman's Novelty co. closed a very successful week 15-22 at People's. The features of the programme were Helene Mora's vocalism, Little Western's musical act, Le Petit Freddie, Sam Durin and Smith and Lord. May Howard's Burlesque co. 17-22.

Ed. R. Connolly and his wife Virginia Ross joined the Twelve Temptations co. in this city. The Hendrik Hudson co.'s engagement at Heuck's has been postponed until Spring and instead during the week of 23-25, McKee Rankin will appear in The Cannibals.

Maurice Morrison, the German tragedian, will appear during the week of 17-22 at the German Theatre in a repertoire embracing Hamlet, Othello, Kean and Rialler, Jr.

The Sunday "Pop" 16 was given at the Pike Opera House, Music Hall being occupied by the Humane Bazaar.

Manager Ballenberg canceled the Mask of Life co. a date at the Pike Opera House.

Manager John Havin, who is credited by some visionary correspondent of an Eastern theatrical journal with the intention of erecting a theatre on Walnut Hills, emphatically denies the charge. With four theatres on his hands and a road co. to look after, the clever manager finds his time very thoroughly occupied.

BALTIMORE.

Booth and Barrett's second week at Alhambra's Lyceum Theatre drew increased business, the spacious house being filled nightly to the roof. Large theatre parties from Washington have nightly been in attendance. Marie Tempest in The Red Hussar 17-22.

The early part of the week (10-13) at Ford's Opera House was devoted to local musical attractions, consisting of the Kariani, St. Cecilia and Harbin Musical Associations, which drew large audiences. Strauss' Vienna Orchestra to big business 13-15.

Large houses have greeted Duncan B. Harrison and John L. Sullivan in Honest Hearts and Willing Hands at Harris' Academy of Music.

The Limited Mail at the Midway Street Theatre had a successful run during the week ending 15. My Lack week of 17-22.

McKee Rankin's drama, The Runaway Wife, did a fair business week of 15-22.

Lester and Williams' London Novelty and Gaiety co. drew fair houses to Kerman's Monumental Theatre during the week of 10-12. Amberg's Germania co., of New York, opened the Concordia Opera House for four nights, week of 10-15 to only fair business.

The Castaways is the title of a nautical play presented by Harry Lindley and little Mabel Page. Business moderate.

Edwin Booth celebrated his fifty-seventh birthday here 15, and received the congratulations of his many friends.

CLEVELAND.

Large audiences greeted Sol Smith Russell, the old favorite, at the Opera House 15-22. A Poor Relation was the bill and was appreciated very much, as shown by the large houses during Mr. Russell's stay. The cast was good. Miss Muriel Osborne as Scylla was excellent. The De Wolf Hopper Opera House 15-22. Large advance sale. Pauline Hall Opera co. 17-22.

Monroe and Rice opened the Lyceum 16 with My Aunt Bridget to first-class business. The Fakir 17. S. R. O. houses at the Star all week, with the City Club Vaudeville and Burlesque co. as the attraction. They presented one of the best variety shows of the season. Rose Hill Folly co. 17.

N. S. Wood opened at Jacobs' to large business. He presented Out in the Streets, Wood being an old favorite here, was greeted with very large houses all the week. The cast was good and the play well presented. The World Against Her 17.

SAN FRANCISCO.

Nov. 8.

With the exception of Mikado at the Tivoli, there was meagre attendance at all the play-houses here during this (Election) week.

The Magistrate at the Alcazar has likely been as largely attended as any other attraction. The Hamilton Voller Martinetti co. closes at the Grand to-night. The engagement of three weeks was fairly successful. The Grand will remain closed.

The Baldwin staff of officials and employees will return to their pretty Market Street Theatre, where Clara Morris opens in a family, Monday night.

Liberator's Band did not arrive in time, owing to a delay of the Portland incoming steamer, and in consequence, the Bush Street Theatre was closed Monday and Tuesday.

Herrmann's Transatlantic Vaudeville will appear Monday evening. Then the Cleveland Minstrels, after which The Clemenceau Case.

The Brass Monkey receipts this week, at the California might have been worse, but not much worse. The Stowaway Monday.

The Bijou and Standard remain closed.

Clara Beaumont is negotiating with Manager Frank Hoag for a lease of the Bijou Theatre. If terms are made, she will produce light musical and farcical comedies. Mikado has brought the Tivoli out of a slough of despond, where Sullivan's music is as much sought after now as it formerly was. Dorothy will be the next opera, beginning 17, with pretty Alice Vincent as La Dora Dorothy. After that, there may be revival of Patience and Iolanthe, with Bella Thorne as prima donna.

Frank Martineau is here in advance of the Herrmann Vaudeville, and has had some new attractive paper posted.

Myra Smith's illness has detained her at Denver, thus preventing her reappearance with the Brass Monkey co.

Manager Ed. Bloom, having arrived, Jacob Gottlieb and others are pleasantly engaged in entertaining him.

Manager John W. Drew read the Election returns in the Grand Opera House.

It is said that James Wilson and William Beach, of the Alcazar co., may go to Australia at the conclusion of their present season.

The Elks Lodge will give their annual ball masque and pageant of the Pastors, Thanksgiving, under the auspices of the following managers: Althea

Shawyer, Jacob Gottlieb, George Waldron, Gustav Walker, William Keeling, and Harry Mann.

Manager David Henderson closed his season yesterday to join The Crystal Slipper at once. Mr. Norman will leave 17. Meanwhile he has a benefit at the Tivoli next Thursday, a fitting tribute to his dear Kroll family. Lottie Walton, who is Mrs. Norman, followed Henry in April. Miss Walton's lovely sister, Nellie, will probably be the next to graduate from the Tivoli school and go East. Good-year, Kitch and Schilling's Minstrels come to the Alcazar in February next.

Mrs. Murphy, the bill poster, lost jewelry, money and spectacles when the Grand Hotel burned last Monday.

An Ellinghouse will be a floor manager for the Elks masquerade, Thanksgiving Eve.

Alice Vincent is buying some prettily located lots at Santa Monica, a picturesque sea-side resort.

PHILADELPHIA.

At the Broad Street Theatre William Gillette's farcical comedy, All the Comforts of Home, was presented to great success. It is a very amusing farce and well acted. The house was closed during the week of 15-22.

The Emma Jack Opera co. opened at the Grand Opera House 15 in Bohemian Girl to a large audience. Every part in the opera was adequately filled, and the performance was one of unusual excellence. Business good. The Sea King 17-22.

At the Chestnut Street Theatre Good Old Times, a truly English melodrama by Wilson Barrett and Hall-Caine, was presented to a fair-sized audience and met with considerable success. The play was handsomely set. Same co. 17-22.

There was a great crowd at the Park Theatre 15 to see the performance of Faust Up to Date, with Kate Castleton as Marguerite. Miss Castleton got out of the role as there was in it, and scored a genuine triumph. The rest of the co. was good, and they furnished a highly pleasing performance. Business excellent. The Editor 17-22.

At the Walnut, Russell's comedians appeared 15 in that well-known and extremely popular farce-comedy, The City Directory, to a crowded house. Every member of the co. was warmly welcomed. Business good.

Marie Tempest and The Red Hussar entered upon the second week of their engagement at the Chestnut Street Opera House 15 to a good house. The entire co. did clever work, and good business. Booth and Barrett 17-22.

At the Arch Street Theatre Helen and Hart reopened in H. G. Wells' Dagonally's Secret Letter Opus, which has been improved by the addition of new songs and some new and laughable nonsense. The house was well filled and business continued good during week. An Irish Arab 17-22.

Rice's perennial Evangeline returned to this city 15 and drew an immense audience at the National. The performance was very acceptable to a large audience. Business good. True Irish Hearts 17-22.

At the People's Theatre M. B. Leavitt's spectacular burlesque and pantomime, Spider and Fly, appeared 15 to a crowded house. Since formerly seen here the play has been greatly changed, and for the better. The co. is a very capable one. Business good. Pat Rooney 17-22.

Frank Harvey's well-known melodrama, Woman Against Woman, interpreted by a competent co., opened at Forepaugh's Theatre 15 and played to the capacity of the house during the week. Inshavogue 17-22.

At the Lyceum a sensational melodrama entitled Hearts of New York was presented for the first time in this city 15 and proved very acceptable to a large audience. Business good. True Irish Hearts 17-22.

The Paymaster did a very fair business at the Continental week of 10-15. Dan Mason 17-22.

At the South Street Theatre Daniel Kelly in The Shadow Detective drew a good house 15. The drama is thrilling and realistic, and met with marked appreciation. The Paymaster 17-22.

Nelson's World Combination opened at the Kensington 15, and had a prosperous week. Lester and Allen 17-22.

At the Central Bally and Wood's Vaudeville co., with Marie Loftus as the "bright particular" opened 15, and did big business during the week. Weber and Field's co. 17-22.

The National Theatre of Philadelphia Lodge, No. 2, Order of Elks took place in the Academy of Music afternoon of 15, before a good-sized audience, and it is said that a snug sum was realized for the charity fund of the organization. Many artists at present playing in the city volunteered their services.

JERSEY CITY.

Shenandoah was presented at the Academy of Music week of 10-15. This powerful drama was witnessed by audiences that tested the capacity of the house, and was received with strong marks of approval. This success was not only due to Benson's Howard's spirited lines and stirring situations, but the excellence of the cast contributed not a little to the effectiveness of the representation. Francis Carlyle as Col. West acted with force and finish; Harry Harwood as Major Buckhorn, James O. Barrows as Sergeant Barbet, and Frank Harvey were all excellent. Nellie Gwynn was very graceful and well fitted as Gertrude Ellingham. Appearing, however, to better advantage in the comedy lines than in the serious situations. Nanette Comstock played Jennie Buckhorn with a dash and snap that was charming. Mary Hampton in the character of Mrs. Haverill, while an excellent actress, appeared to lack interest in her work. The remaining parts were well filled, and the stage scenery and mechanical effects appropriate and adequate. Altogether the engagement proved an artistic and financial success. Clara Tanner in One Error week of 17-22.

DETROIT.

Eva Mountford presented Eugene La Tour at the Lyceum 15 to very poor business. Her co. was unquestionably the poorest that has been seen here in a long time. The County Fair opened 15 for a week's engagement to a large business.

J. L. Emerson opened to large business at the Detroit Opera House 15. The co. that supports Mr. Emmett is most excellent, and includes Helen Hedgwick, Laura Howe, Frank Girard, Charles F. Piffle, and Harry Hanscombe.

Ulla Akerstrom and co. did a first-class business in Annette, the Dancing Girl, and A Little Blue body at Whitney's week ending 15. Clara Hill's World of Novelties opened for a week to a crowded house 15, and gave one of the best old-fashioned variety shows that has been seen here in many a day.

After the performance 8 the receipts of the Eva Mountford co. were attached by Grand Rapids creditors and the 20, was stranded without a dollar, their hotel bills here being unpaid. The manager, Adam Grandin, after a good deal of hustling, raised enough money to take the co. out of town. Manager Grandin said that he was going to New York to reorganize the co. and again take the road.

May Williams, of the Eva Mountford co., was left here ill without money and in a very pitiable condition. A subscription, however, was taken up, enough to meet her current expenses.

The Boston Symphony Orchestra Club gave a superb concert at the Lyceum, last Sunday night, to a very meagre audience, which would rather reflect on the musical taste of our people, except, perhaps, that this city is not partial to Sunday performances of any kind.

WASHINGTON, D. C.

Richard Mansfield in Ben Brummel drew large and fashionable and very successful houses at the Lyceum. The whole orchestra was given to Mrs. Francis B. Loring, who invited nearly nine hundred of her friends. The scene was a brilliant one, and there was lots of visiting between the acts. The upper part of the house—for which seats were sold as usual—was comfortably filled. Mr. Mansfield, as usual here, received much social attention. Money Made 17-22.

A large audience welcomed Lotta's return at the National in repertoire week of 10-15. Lotta has in her co. several Washington favorites, among them Mr. and Mrs. George Broderick, Mabel Baker, who are very busy, socially, when here. Emma Jack Opera co. in The Huguettos. Herrmann 17.

The Blue and the Gray, well presented by a capable co., drew good houses at Harris'. The Nelsons 17.

Held by the Enemy 17.

Kelly and Wood, at Kerman's 17. Sam Devere 17.

Mrs. Frank Leslie was engaged to lecture at L. E. Hall 17, on "Certainty." When she was ready to appear, she sent her bag to her hotel, and the modern manager sent her back to her hotel, and the modern manager, greatly disappointed, was dis-

missed. I saw her later, looking very handsome in a lovely shell-pink gown, ablaze with jewels. It is possible that she will visit us again during the fashionable season, when she will, no doubt, draw a fine house.

The Mansfield season here closes with Dr. Jekyll and Mr. Hyde.

PITTSBURGH.

At the Grand Opera House week of 10-17. Hamilton's Superba played to immense houses. Warde and Bowers co. 17-22.

The Bijou Theatre did a very gratifying business with Kennedy's White Slave co. This play always attracts large audiences here. De Wolf Hopper Opera co. 17-22.

The Academy of Music was packed nightly. May Howard's Burlesque co. being the attraction. Kentz-Santley co. 17-22.

At Harris' Family Theatre the Bennett-Moulton Opera co. in repertoire did a very big business. The Blue and the Gray 17-22.

Viscount de Pachman gave the first entertainment of the Pittsburgh Star Course at Carnegie Hall 17.

Manager Ed. L. Starr, of Harris', was presented this week with a twelve-pound son.

The Romania Opera and Dramatic co. appeared for one performance at the Clipper Theatre 17.

Ed. McDowell, a Pittsburgh boy, was in town Monday. He is en route West ahead of Casey's Troubles co.

Robert Campbell, treasurer of the White Slave co., is a son of the late Bartley Campbell.

Maud Wiggley, a Pittsburgh girl, makes quite a success of the role in Superba.

Marie Bates by special arrangement with Neil Burgess, came here to take her old part in the White Slave.

The Moore and Vivian Comedy co. is being reorganized here and will tour the small towns. They were rehearsed during the week at the Clipper Theatre.

Work is going ahead night and day at the Duquesne Theatre, and it is understood that the Bostonians will open the house about Dec. 1.

The bill-board war that raged so furiously is now over.

Manager Wilt is smiling sweetly these days in consequence of the patronage he is getting.

BROOKLYN.

E. H. Sothorn as The Master of Woodbarrow was the attraction at the Park Theatre week of 10-17. Result—packed houses at every performance. To accommodate the patronage of this house Colonel Sinn has placed the orchestra beneath the stage and has added another row of chairs in the space thus gained. The Casino Opera co. in Mme. Angot and the Grand Duchess week of 17-22. Good Old Times 23-25.

The Grand Opera House presented a good evening's entertainment to the audiences that filled the house nightly week of 15-22. In The Plunged, with Oliver Byron, supported by Kate Byron, and his famous *flute accompaniment*. The stage settings at the Opera House, always good, were excellent for this play. Roland Reed gives the first Eastern presentation of his latest success, *Land Me Your Wife*, 17-22. Barry and Ray 23-25.

A fair co. interpreted Steele Mackaye's play, Money Mad, with all its original and realistic effects, at Holmes' Star Theatre last week. The bridge scene was greeted with applause at each performance, and Lizzie Mulvey as Teddy pleased the audience. The Limited Mail 17-22.

The Bantz-Santley co. attracted large crowds at Hyde and Belman's week of 15-22. Harry Williams' Specialty co. 17-22.

The Fulton Theatre has begun its season of dramatic attractions only with marked success.

KANSAS CITY.

Mr. Barnes of New York was the attraction at the Coates week of 10-15, and drew good houses throughout the engagement. The company presenting the play is an efficient one, and Miss Rigel and Messrs. Block and Neil found a hearty reception from the audience for their artistic work. Crystal Slipper week of 17-22.

The Two Johns Comedy co. crowded the Ninth Street week of 10-15, the S. R. O. sign being called into use part of the time. Around the World in Eighty Days week of 17-22.

Farce comedy under the name of Town Lots did a profitable business at the Midland week of 10-15. The special features were up to the average. Beacon Lights next.

CHICAGO.

The first production in America of Babes in the Wood, a genuine Drury Lane pantomime, drew an immense audience to the Auditorium, and the gorgeous spectacle was an instantaneous success. The scenery was magnificent, and the costumes the most elaborate and original ever seen here. Aida Lenore as Robin Hood, and Louise Baender as Maid Marian made hits of a decided nature. J. A. Herbert as the Wicked Baron, and Leon, the female impersonator, as the Baroness, were also good. A dwarf named S. Healey played a robber, and afterwards the clown in the harlequinade with wonderful agility and talent. He was at once installed a favorite. The two worst features in the show were the Babes, done by George K. Fortesque and W. A. Neustaver. Their ponderous personalities were not funny, and they spoiled the general good effect. The vast theatre has been crowded every night.

The enormous business being done by the theatres is the marvel of every visiting manager. They concede there is nothing like it anywhere in the United States. The floating population of 2,000 people who remain a day or two, or pass one night in town, is responsible for this in a large degree.

BOSTON.

Rhea was at the Park week of 10-15, and never played better. Josephine has been greatly improved since last season and is stronger both in dialogue and situations. This week and next we have the Jefferson-Florence combination in The Heir-at-Law. The Scandan still holds sway at the Boston.

The old comedy season is tolerably successful at the Museum.

There was not an empty seat at the Grand Opera House, where Evans and Hoy were playing in The Parlor Match week of 10-15, and at some performances standing-room was at a premium. The Levey Sisters made a great hit. This week the house is doing a fine business with Hallen and Hart in Later On.

The Lilliputians made an excellent impression in The Pupil in Magic, under Al Hayman, in their fortnight's stay at the Hollis Street. Agnes Huntington opened at that house 17 in Paul Jones with an excellent company.

Rosina Vokes is in her second week at the Tremont.

Opera co. follows opera co. at the Globe. After the long run of the Grand Duchess and Madame Angot, Aronson's co. closed their season Saturday night, and forty-eight hours later Francis Wilson's troupe were singing in The Merry Monarch. The co. remains for four weeks.

The Night Owls Burlesque co. opened at the Howard Athenaeum 17. Last week Sam Devere's vaudeville artists did a big business at this house.

H. S. Taylor announces in THE MIRROR'S advertising columns that he has four excellent new plays to place with stars or managers who he insists, must have the facilities for adequately producing them. They comprise a melo-drama, an emotional drama, a character comedy and a Jules Verne spectacular piece. They are all American in scenes and characters, even the Verne work being located in our Northwest. They are not written by novices, but by experienced and well-known authors. Moreover, they will be judiciously fitted by one of the best stage managers in the country to any approved purposes of production. Mr. Taylor seeks a market for them in which they will get treatment adequate to their merits.

There is open time at Harris' Academy of Music, Baltimore, during the month of February, also several weeks in December at St. Paul.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE: William Redmond in Hermine 15 to a small house. The company is one of the best ever seen here, and the play was enjoyed very much. Bettie Edwards-Chase in Uncle's Darling 15 to good business. The star was very good, and received several encores. John Cassidy, of the supporting co., deserves special mention.

DECATUR.—ENEMY'S OPERA HOUSE: Held by the Enemy to packed house 15.

MONTGOMERY.—CITY OPERA HOUSE: Patti Rosa in Imp gave a satisfactory performance 15 to a good house. Little Nugget to a small but enthusiastic audience. Miss Astmore made a splendid Nugget and Herbert and Joseph Casthorn were as usual good. Harry Le Beau informs me business has been very satisfactory. ITEMS: E. M. Gott-hold was here 15, announcing Fast Mail 17.

MOBILE.—MOBILE THEATRE: Kraliv's Water Queen 15 to a crowded house. Amy Lee in The Clipper gave a satisfactory performance to good business 15.

SELMA.—ACADEMY OF MUSIC: Fast Mail 15 to excellent business. Marjorie Clarke 15 to very poor business. Vernona Jarboe 17 to a well-pleased audience.

ARKANSAS.

FINE BLUFF.—OPERA HOUSE: Cleveland's Minstrels 15, Mattie Vickers 17 both to fair business.

HELONA.—GRAND OPERA HOUSE: Fairies' Well to a small but well pleased audience 8.

CALIFORNIA.

STOCKTON.—AVON THEATRE: A large and enthusiastic audience greeted Clara Morris in Rene de Moray 15. Had it not been Election night the S. R. O. sign would have had to be displayed. The Stowaway to a large gallery and medium lower house 15.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Carleton Opera co. in The Brigands, Kator, Erminie and Mikado four nights and matinee to light business owing to Election. Carleton was in splendid voice and the costumes were elegant. Artistically the engagement was a great success. The Stowaway to small houses 15. First Manager Hall was in San Francisco and a guest of the Grand Hotel the night it burned. He had a narrow escape but managed to get out with nothing worse than a broken finger.

LOS ANGELES.—GRAND OPERA HOUSE: The Still Alarm did rather light business week of 15-18, on account of Election and the Chrysanthemum Fair. —LOS ANGELES THEATRE: Still dark.

COLORADO.

DENVER.—TAMOR GRAND: The receipts for the engagement of Crystal Slipper week ending 15 were remarkable. It is estimated that 12,000 people saw the extravaganza. Standing room could hardly be had after 7:30, so great was the rush for tickets. It is the best show of its kind ever presented on a Denver stage. Frank Daniels brought out his Little Punk 15 and continued the week. His business will be good accordingly. Fay Rempleton in Maudie 15 next. —NEW HARBOROUGH: A Trip to Chinatown did a fair business week ending 8. There are some clever people in the co., too clever to link themselves with such rot. Williams and Kelly, in their roaring farce, U and I, did a large audience of their opening 15. The two imitables have opportunities in this very funny piece. —FIFTEENTH STREET THEATRE: Good-year, Elitch and Schilling's Minstrels received fair attendance. The co. is well fitted out as to costumes, etc., and will probably meet with success upon their tour of the State. ITEMS: A large guarantee was offered David Henderson to carry another week and it was accepted, so we are having another season of the beautiful Crystal Slipper, out this time from the Fifteenth Street. The week has started out big, and there's no telling how much money the co. will take away. —There was a deal of rivalry between the agents last week who had their attractions booked at the Broadway and Tabor for this week. The janitor of the latter house got into quite a row in removing some Broadway paper before the Crystal Slipper near his backdoor. Qualitz and Morando will introduce some new dances in The Crystal Slipper this week and Foy will say funnier things than ever. —The eight stories of the Broadway Theatre building are now complete and the hotel will be in operation about Jan. 1.

FUEBLO.—GRAND OPERA HOUSE: Beacon Lights to medium business 8. ITEMS: The management of this theatre changed hands last week. S. R. Ege is now the manager for Peter D. Court, of the Silver Circuit. The McCourt people have a lease for five years, and, with their intelligent management, we may hope for fewer holes in the ground, Brass Monkeys, and Trips to Chinatown (alleged), than heretofore, and our first-class productions such as an intelligent audience can appreciate.

LEADVILLE.—TAMOR OPERA HOUSE: Beacon Lights 15 to a full house, performance very poor.

ASPER.—WHEELER OPERA HOUSE: Arnold Concert co. 15. The different numbers were finely rendered, both by Herr A. Arnold on the violin and Master Louis Eibel on the piano. They merited better patronage. They were fully appreciated by those who had the pleasure of hearing them.

CONNECTICUT.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Marie Wainwright in Twelfth Night to S. R. O. Isabel Morris and a good co. presented in A Whirl to medium sized houses 7, 8. Charles Erin Verner as Shamus O'Brien to medium business 10, 11.

HYPERTON THEATRE: A large and fashionable audience greeted the Boston Symphony Orchestra 10. It was a most enjoyable entertainment. The advance sale for Henry M. Stanley's annual to nearly \$4,000. —GRAND OPERA HOUSE: Time Will Tell, with those two old favorites, Kennedy and Williams, drew large houses 6-8. Held by the Enemy, with a good co. and clever scenic effects, opened for three nights' stay 15 to S. R. O. It is wonderful how business has kept up at this house, the S. R. O. sign being hung out at least two nights a week and very often more. ITEMS: P. T. Turner was in the city looking after his interests here. —Will Fisher, an old New Haven boy, who has been on the road the last two seasons, is now at Jacobs Theatre in Newark, N. J. —Billy Williams, of Time Will Tell, is a great favorite here, having been at one time in the stock at the old American Theatre.

HARTFORD.—PROCTOR'S OPERA HOUSE: All the Comforts of Home drew immense audiences 7, 8 and matinee. The co. was of the best and the play elegantly staged. Sam Jack's co. of Crocods drew a top-heavy and dissatisfied house 10. The Paris Pantomime co. 11-13 did light business. A drama of four acts is played under a new title and is very successful as seen in a regular theatre. Abroad, where they play in music halls, with an orchestra of over one hundred and where the audiences are permitted to sit at tables and partake of refreshments, it is a great go, but it will never take in this country. ITEMS: Business Manager J. W. Campbell, of Cleveland's Minstrels, is doing good work for his co. in the way of novel and clever advertising. —Manager Proctor made a flying visit to his theatre here the past week.

NEW BRITAIN OPERA HOUSE: Old Jed Proddy 15 and Held by the Enemy 17. Both good cos. and to big houses.

WATERBURY.—JACOBS OPERA HOUSE: Frank E. Frayne in St. Simon 15

comedian. Miss Jarboan's imitation of Madame Tene was admirable. Amy Lee in The Clipper is to an average house. Hippodrome: John Robinson's Circus gave two performances to large audiences.

GEORGIA

AMERICAN. GLOVER'S OPERA HOUSE: North-west Comedy co. presented Larking to a small but appreciative audience. Political demonstration same evening.

SEVENAR. OPERA HOUSE: Hettie Bernard-Chase; fair house; satisfactory performance.

ILLINOIS

ROCK ISLAND. HARPER'S THEATRE: Rose Hill fully co. to good business. Edwin Stuart week of 7.

ROCKFORD. OPERA HOUSE: Nat C. Goodwin in The Nominor packed the house; 100; hundreds turned away. For the first time since the house was opened, the orchestra was placed behind the scenes. Receipts, \$100. Midnight Call 12; small house.

STEELE. ACADEMY OF MUSIC: New York Comedy co. week of 3 to good business.

DECATUR. GRAND OPERA HOUSE: The Jingle Concert co. to small house. Nellie McHenry in Chain Lightning to fair house. Performance very poor. McKenna's Flirtations 6 to a fair-sized but not highly pleased audience.

FREEDOT. GERMANIA HALL: Edwin Stuart co. week of 3 to good business.

BLOOMINGTON. DUNLEY THEATRE: A Barrel of Money 6; good business. Beach and Bowers' Minstrels 10; fair house. OPERA HOUSE: W. C. Turrell's New York Comedy co. opened a week's engagement to good business.

SHREVEPORT. OPERA HOUSE: Rose Lisle Dramatic co. to a fair house and gave the worst performance ever seen here.

DANVILLE. GRAND OPERA HOUSE: Barry and Fay in McKenna's Flirtation gave a good performance to a good house. Raglan's Way played to a fair house 8; good performance. McCarthy's Mishaps 10; large house and well pleased audience.

CHAMPAIGN. OPERA HOUSE: Edwin Arden and an excellent co. presented Raglan's Way to a fair-sized audience. This co. deserved a larger audience.

PARA. HAYWARD'S OPERA HOUSE: Rose Lisle to a fair house.

SPRINGFIELD. CHATTEAERTON OPERA HOUSE: A Barrel of Money looked for 1 did not reach the city. Barry and Fay in McKenna's Flirtation to a top-heavy house. Nellie McHenry in Chain Lightning to a fair house. Sutton's Uncle Tom's Cabin co. to a small audience. Rainy weather.

QUINCY. OPERA HOUSE: Nellie McHenry in Chain Lightning to a large house 7; audience well pleased. Fantasia played to packed houses 11; 12; performance up to expectations.

ELGIN. DU BOIS OPERA HOUSE: The Rajah 10; light business. Nat Goodwin's Gold Mine drew a crowded house 7 at advanced prices. Elgin is hardly large enough to hold Nat, who, arriving early in the morning, took the first train to Chicago, missed the last one back, and was obliged to hire a special at an expense of \$50. The Master succeeded in securing a good-sized house 10.

DICER. OPERA HOUSE: Magin's Troubles to good business. Performance very unsatisfactory. Patrice in A Midnight Call gave good satisfaction to a very meagre audience 10.

WOLFE. WAGNER OPERA HOUSE: Rose Hill 10; big business. Imperial Minstrels 6; fair business only. A Barrel of Money 6; good business notwithstanding inclement weather. The mill scene in the third act evoked continued applause. Lotterman Sextette 10; good business. Fabio Romani 11; good business; the leading characters are better than ever this season.

INDIANA

RICHMOND. PHILLIPS' OPERA HOUSE: The Boston Ideal Opera co. 8 in Fantette to good business.

INDIANAPOLIS. DICKSON'S GRAND OPERA HOUSE: I. T. Powers in A Straight Tip 6-8 drew good business. ENGLISH'S OPERA HOUSE: Field's Minstrels proved a drawing card 7, 8. PARK THEATRE: J. H. Wallack and his trained horses pleased large audiences.

ANDERSON. DEXTER MUSIC HALL: Fort Donelson 6; to fair business. J. H. Wallack, late of the Wilbur Opera co., will be leading man of Fort Donelson next season.

DELPHI. LATHROP'S OPERA HOUSE: Phillips and Marney's Uncle Tom's Cabin gave a fair performance to a meagre audience 10.

FRANKFORT. COULTER'S OPERA HOUSE: Old Curiosity Shop 6; good business. A. G. Field's Minstrels 10; S. R. O. and best pleased audience of the season.

COLUMBUS. CHURCH'S THEATRE: Devil's Mine co. to a fair-sized audience 7.

LOANSBURG. OPERA HOUSE: Holden's Comedy co. played in repertoire to fair business week of 3-5.

FORT WAYNE. MASON'S TEMPLE: Ed and Strasse's Orchestra had a large and select audience at advanced prices. A Natural Gas drew the largest audience of the season. Louis James in Marble Heart had a small house 8. His support is very fine. Marble Heart allows Mr. James but little opportunity to display his talents. J. H. Wallack, author of the operas Sea King and Sand Pasha, joined the Natural Gas co. here as musical director. Frank Studer, Treasurer of the Temple is suffering from a severe attack of rheumatism. He is unable to attend his duties.

EVANSVILLE. THE PEOPLE'S FRANK JONES in St. Perkins 7-9; and in Our Country Cousin 11, matinee and evening, to fair business. Raglan's Way 11, 12 to fair houses. THE GAZETTE: Frank Mayo in Barry Crockett gave a good performance to a fair house. Barry and Fay in McKenna's Flirtation gave a good performance to a good house 8. McCaull Opera co. in Clower 10 and The Seven Snubians 11 pleased good-sized audiences.

LAFAYETTE. GRAND OPERA HOUSE: Edwin Arden in Raglan's Way to small business. It was his first appearance here but he was much liked and will be greeted with a good house if he ever returns here. Uncle Tom's Cabin to a fair audience 8. Field's Minstrelsto fair business 11.

PERU. ENRICK'S OPERA HOUSE: Aunt Dinah's Hunking Bee (church entertainment) 11, 12 to good business.

NEW ALBANY. OPERA HOUSE: Creole Opera co. booked for 10 failed to materialize. Little Nugget 10; Rogers' Landing 10.

VINCENNES. OPERA HOUSE: Frank Jones and co. presented St. Perkins in a satisfactory manner to a crowded house 6. The house was well filled to greet the Boston Ideal on their first appearance here. Fanette was presented in a charming manner. Lillian Stillman in Braving the World 8. Poor play, poor company and presented to the poorest house of the season. It is to be sincerely regretted that Edwin Arden in Raglan's Way upon his first appearance here was not greeted by a better house. The reverse will be the case should he ever return.

ITEM: The Lillian Stillman co., which has been playing small towns in Indiana and Illinois, came to grief here 8.

IOWA

OSKAHOUSA. MASON'S OPERA HOUSE: Rose Hill English Folly co. 10; good business. Charles A. Gardner in Fatherland 12; excellent business.

SIOUX CITY. PRINCE'S GRAND OPERA HOUSE: Buff Opera co. in Patience 6 to good business. Pearl of Pekin 7 to fair business but poor business 8. The entertainment was not up to the standard, especially on the first night. ACADEMY OF MUSIC: Raymond's Rialto Dramatics in Sentenced to Death for three nights to poor business. This co. disbanded.

COUNCIL BLUFFS. DUNHAM OPERA HOUSE: The Japanese Specialty co. 10 to moderate business.

MASON CITY. PARKER'S OPERA HOUSE: That Swede to a fair house 4. Chicago Ideal Concert co. to a very poor house 1. Albion Carrington Grand Opera co. to a good house 7. The co. gave two acts of Martha and the third act of Faust. Audience highly pleased.

KEOKUK. KEOKUK OPERA HOUSE: Randon's Fantasma (Election night) to a packed house. Rose

Hill's English Folly co. 7 to fair business. Master and Man, with Dominick Murray and Ralph Delmore in the leading roles 12, to tolerably good business.

ST. MADISON. OPERA HOUSE: Spooner Comedy co. opened 10 for a week to a full house.

ATLANTIC. OPERA HOUSE: Running Wild to light receipts 10.

OTTUMWA. GRAND OPERA HOUSE: Charles A. Gardner in Fatherland 12; Pearl of Pekin 10, both to good business.

DES MOINES. GRAND OPERA HOUSE: Charles A. Gardner in Fatherland drew a good house and pleased a select audience 8. Running Wild 7, 8; light business. FOSTER'S OPERA HOUSE: Pearl of Pekin to fair business 5. Master and Mangave splendid performances to good business 10, 11. CAPITAL CITY OPERA HOUSE: Pringle-Kellogg co. did a good business week of 10.

BURLINGTON. GRAND OPERA HOUSE: George A. Baker's Comic Opera co. in a round of light opera week of 10 to good average business. This co. is composed of good material in the main, and renders the popular light operas in a pleasing and satisfactory manner. Kitty Marcellas, the leading lady of the co., has a sweet voice, a pleasant stage presence, and is a grand and charming actress. Frank Deshon is the comedian of the co. His conception of the comic roles is generally quaint and original.

KANSAS

FORT SCOTT. OPERA HOUSE: Alexander Salvini in Don Cesar de Bazan gave one of the most enjoyable performances of the season. On account of bad weather the audience was only fair-sized. Salvini in the titular role proved himself an actor of great ability. The support was worthy of the star.

PITTSBURG. OPERA HOUSE: The Salvini co. in A Child of Naples was greeted by a large and enthusiastic audience 7; the play and players giving universal satisfaction. Alexander Salvini as the Italian lazzarone, Chirillo, and Belle Archer as Lucia, captured the audience.

TOPEKA. CRAWFORD'S OPERA HOUSE: Dixey in Seven Ages and Adonis 12. Co. one of the largest and best ever seen here. Costumes dazzling beyond compare. Next to the star, Volande Wallace claims special mention. She is undoubtedly the most lovely burlesquer we have seen since Eliza Weatherly, and in addition to her charms of face and figure, she can dance ravishingly. Is a vivacious and versatile actress, and has an excellent singing voice. The Clipper Quartette as usual were excellent. The support was good. The co. expressed the enthusiasm that might be heaped upon the show would fill a volume. Suffice to say, "They own the town."

GRAND OPERA HOUSE: Alone in London 11. ELECTION: The political excitement has been at fever heat for the past two weeks and theatricals have suffered somewhat in consequence. Our best citizens had hoped for a change in the ruling faction, but like the people of New York, have not got what they should have got, for the public good, in the last election. It is probable, however, that our ruinous policy of intolerant prohibition has set such a black eye that it will soon give way to high license, in which case all predict better times for the State, and consequently visiting attractions.

WICHITA. CRAWFORD'S OPERA HOUSE: Two of the best attractions of the season appeared at this house last week. Alexander Salvini 10, and Made Granger 7, 8, and both played under rather unfavorable circumstances. The Election excitement kept many away from the Salvini performance, and had weather lessened the attendance in the case of Miss Granger. May they visit us again under more favorable auspices.

WINFIELD. GRAND OPERA HOUSE: Salvini in Cesar de Bazan to a fair-sized and well pleased audience.

EMPORIA. WHITNEY OPERA HOUSE: Made Granger in Inherited to a full house. Sol Smith Russell in A Poor Relation next.

KENTUCKY

GEORGETOWN. BARLOW'S OPERA HOUSE: A Wild Goose Chase to fair business 5.

LEXINGTON. NEW OPERA HOUSE: Robert Mantell presented Nibbels to a large audience 7. Corsair 8; large audience.

PARIS. OPERA HOUSE: M. E. Hanley's A Wild Goose Chase to a fair house 10. NEW GRAND OPERA HOUSE: This beautiful theatre is nearly completed, and will be opened on or about Dec. 10.

BOWLING GREEN. FOSTER'S OPERA HOUSE: New Musical Comedy co. to fair house 5; good performance. Mrs. General Tom Thumb co. 7; matinee, crowded house; evening performance, light. Children delighted with the little men and women.

MAINE

PORTLAND. LOHROP'S THEATRE: Maude Banks presented Joan of Arc 7, 8. Miss Banks is entitled to high commendation for her intelligent conception and careful delineation of the Maid of Orleans, but the co. supporting her ranges from bad to worse. Business was 10-12. Charles L. Howard, as Aunt Ollie in a play entitled Apple Orchard Farm had a succession of small houses 10-12. Master Lorin Howard made the hit of the piece. The vocal part of the entertainment might be dispensed with. It was something awful. City Hall, Mrs. Frank Lee, superbly combed, delivered her lecture on "Royal Leaders of Society" to an audience that was large in numbers and not wanting in appreciation. George Kemm's lecture on "Russian Outrages" was a strong Stockbridge feature and attracted a large audience. CHANCE's Bijou: The bill offered by the management week of 10 was hardly up to the standard. There were one or two good acts, but the afterpiece was tiresome. Business has been fair. J. H. Wallack, a Winning Hand failed to materialize 10, owing to the fact that the co. went to the wall at Lynn 10. The co. lost an advance sale here of \$200. That prince of hustlers, A. A. Sweeney, accompanied by Agent K. Kompe, has been booming Frederick Bryton in this city 12, 13. Frederick T. Smith, in advance of Reuben Glue co., lingered here 7; as did also Archie MacKenzie, of Fanny Davenport's co. Scene Painter Feltis is getting up some settings for Monte Cristo and Streets of New York to be presented by Loeb's Stock co. week of 12. Manager Carrier, of the Amesbury (Mass.) Opera House, who with her few days last week. Miss Marotta joined the How and co. here 12. The advance sale for Theodore has touched \$600. Since becoming a Benedict, Tom Sweeney has also become very literary, and his solicitude for the success of the Ugly Duckling was a marked feature at his appearance here 12. Maude Banks appeared in Joan of Arc with her right hand in a sling, caused by a severe blow from a sword, which broke and nearly severed the second finger.

BANGOR. OPERA HOUSE: Zero to good business 7, 8.

MASSACHUSETTS

ANESBURY. OPERA HOUSE: Grimes' Cellar Door to a good house 7. The specialties introduced were very good. James B. Mackie is imitable as Billy Grimes. Frederick Bryton in Jim 10 to a very small house. J. H. Wallack, of Grimes' Cellar Door, while performing her part here sustained a painful injury to her knee. Although suffering intense pain she pluckily played through the performance. Grimes' Cellar Door is to be augmented by three skirt dancers. At the election of officers of the Biron Club, F. B. Jenness, leader of the Opera House orchestra, was elected President by a plurality of over one hundred.

TAUNTON. MUSIC HALL: Maude Banks presented Joan of Arc to a good house 10. Frederick Bryton, in his new play Jim, had a large house 12. Performance very good. George W. Neville and Harry Lawton deserve special mention, while the rest of the co. is acceptable.

WALTHAM. PARK THEATRE: Our German Ward 7; light house. The co. is below the average. Hands Across the Sea filled the house 12 and, as yet, gave a first-class entertainment both as to acting and scenic effect.

CHELSEA. ACADEMY OF MUSIC: James B. Mackie in Grimes' Cellar Door gave an excellent performance to a good house 12.

NEW BEDFORD. OPERA HOUSE: Charles E. Verner 10; Blue and the Gray 10; poor houses. Man-

rice Barrymore 12; fair house. LIBERTY THEATRE: Specialty week of 10.

FALL RIVER. ACADEMY OF MUSIC: Harry Williams' co. presented The Blue and the Gray and succeeded in pleasing a large audience. George C. Seal's lecture with a musical Pass to poor results. Maude Banks in Joan of Arc to light business 10.

LYNN. LYNN THEATRE: One of the Bravest 6-8 to large business. A Dark Secret to full houses 10-12. J. H. Wallack in The Josephine Cameron co. stranded at Beverly 6. THE MINNOR is always to be found at Burnham's, a few doors below the Theatre.

WILFORD. MUSIC HALL: Josephine Cameron in Forget-Me-Not gave entire satisfaction 7. Belva Lockwood's lecture on the theme "Is Marriage a Failure? No Sir," was appreciated by a fair-sized audience 12. Uncle Hiram to a large audience 11.

ITEM: Edwin Maynard, who played the part of Sir Horace Welby in Forget-Me-Not, resigned from the co. at the close of the performance.

WARREN. Grimes' Cellar Door 8, return date, to good business. Maude Banks 12 in the large Le Billet Rose in French and Joan of Arc in English, pleased a large audience.

HAVERHILL. ACADEMY OF MUSIC: Nora week of 10 drew large houses nightly. Good co. Hands Across the Sea to the largest houses of the season 10, 11, S. R. O. being hung out early. The co. is fully as strong as last season. Henry Pierson, the villain, received the compliment of being recalled and hissed.

SALEM. MECHANICS' HALL: Frederick Bryton as Jim in his new American comedy-drama to a well pleased audience 7.

BROCKTON. CITY THEATRE: J. H. Hill's co. presented Reckless Temple to a good-sized audience 10. The co. was well balanced and received liberal applause, but the play failed to please. Lelia McCord Wolston appeared as Mrs. Billingsley for the first time, in this city, and deserves praise for her good work.

FITCHBURG. WHITNEY'S OPERA HOUSE: Floy Crowell in repertoire week of 10, opened to a large house, but business fell off rapidly after the first night. Miss Crowell is a favorite here but her co. is weak.

LOWELL. OPERA HOUSE: Frederick Bryton, with excellent support, attracted fair audiences in his new play Jim 7, 8. Sam T. Jack's Crookes 11; small house. MUSIC HALL: Western Justice and a good specialty co. crowded the house week of 10.

THEATRE: Dan Leavitt has taken a lease of this place, opening 10, with a straight variety bill to good box-office receipts. J. H. Wallack, Lydia Thompson's new farce-comedy The Dazzler, written by Thomas Edison, has been in active rehearsal for the past three weeks under the supervision of the author. The co. consists of Joseph Ott, Max Miller, John E. Craven, Thomas J. Brady, Bobby Sedine, Jessa Hatchett, Annie Carter, Alice Brigham, Kertie Arkwright, Nelson Sifers and L. Grant, with A. L. Faust in advance, Earnest Hutchinson, treasurer, and William H. Way, musical director, who has contributed several taking melodies of his own composition. Season opens at Claremont, N. H., 20, under the management of Cogswore and Grant.

MARYLAND

HAGERSTOWN. ACADEMY OF MUSIC: Little Lord Fauntleroy pleased a small audience 10.

MICHIGAN

YPSILANTI. OPERA HOUSE: Mme. Janaschek in Macbeth to a large house 12.

BATTLE CREEK. HAMILTON'S OPERA HOUSE: Charles A. Leder in Hilarity 10; California Opera co. in said Pasha 10; both to fair audiences.

JACKSON. HERBERT OPERA HOUSE: Baldwin-Melville co. opened a week's engagement 10, presenting The Galley Slave to a large house.

LANSING. ARCADE HALL: Gilmore's Band gave entire satisfaction to a large house 7.

BAY CITY. GRAND OPERA HOUSE: Janaschek in Mary Stuart to a well-filled house 5.

GRAND RAPIDS. POWELL'S: Fort Donelson had a very poor engagement 10-12; co. and play below the average merit. — KENNEDY'S: Gray and Stephens co. in The Old Cuban Racket and Vesper Bell did a large business week of 10. The scenic effects and co. were very satisfactory. — LACONIA: Fleming's Around the World co. opened 10 for a week, but owing to the execrable entertainment given, local Manager Eddings discontinued their engagement, and the co. left for Charlotte, where they opened 12.

MINNESOTA

DULUTH. TEMPLE THEATRE: The reopening of the Temple, under the management of A. W. Miller, was the occasion of general rejoicing among theatregoers here. The new manager is a well-known and popular newspaper man and has been more or less directly connected with the theatrical profession for the past ten years. Manager Miller has inaugurated his first season most auspiciously. W. J. Scanlan, who did the largest business for two nights on record in Duluth, Marks International to excellent business 7. The Duff Opera co. opens for three nights and matinee 11. They will be followed by A Midnight Bell and the Boston Ideal. — ITEM: Manager Miller is making extensive improvements to the interior of the theatre which is second in beauty and comfort to none in America.

MINNEAPOLIS. GRAND OPERA HOUSE: Marks and Shaffner's International Specialty co. presented an excellent programme to a large audience 10. — LYNN THEATRE: Dark week of 10. — BIRMINGHAM OPERA HOUSE: George H. Adams and co. in He, She, Him and Her to the capacity of the house 2. — P. O. R. H. H. H. The Kindergarten pleased a good-sized audience 10.

WINONA. OPERA HOUSE: George H. Adams presented He, She, Him and Her to a fair house 7. W. J. Scanlan appeared for the first time in our city, presenting Miles Astor to a packed house. From the start as Miles, the star, became a great favorite with the audience. The "Swing Song" captured the house. The support was very good.

STILLWATER. GRAND OPERA HOUSE: Elliott's Voyage to Fair business 10. The J. C. Duff comic Opera co. gave an excellent performance. Patience and Pirates of Penzance 7, 8 to small but appreciative audiences.

MISSISSIPPI

ABERDEEN. TEMPLE OPERA HOUSE: Beach and Bowers' Minstrels to a packed house 10. — ITEM: During the parade of Beach and Bowers' Minstrels, a horse, attached to a buggy, became frightened of the music and ran away, throwing and injuring the occupant of the vehicle, who instituted suit for damages against the minstrel co. It involves quite a point in law, and much interest is aroused as to the result.

JACKSON. ROBINSON'S OPERA HOUSE: Lizzie Evans in Fog's Ferry to a well-pleased audience 4. Jennie Holman, with a change of programme, 10-11.

GREENVILLE. OPERA HOUSE: Mortimer's Larking co. headed by pretty Dolly Foster, to a good house 10. Cleveland's Minstrels 10 to S. R. O. W. J. Scanlan's Opening of Minstrel's pleased fair houses 6, 7. J. H. Wallack, of Mortimer's expressed his intention of entering suit against the managers of the Jackson Miss. Opera House, for booking a practical Larking co. at their house Sept. 29, as the inferior quality of the entertainment they gave through this State, no doubt, injured the clever co. now playing Larking down this way. A Golden Mitten was presented for the first time by the Wade Atkinson co. at Union City, Tenn., Oct. 1, and proved a success.

NATCHEZ. OPERA HOUSE: French's Sensation also to good business at popular prices. Fairly good show.

VICKSBURG. OPERA HOUSE: Imes' Thirteenth Regiment Band to a full house 7. Everyone delighted.

MERIDIAN. OPERA HOUSE: Lizzie Evans in Fog's Ferry to a full house.

YAZOO CITY. LACONIA OPERA HOUSE: Jennie Holman in repertoire week ending 3 to fair business 10.

MISSOURI

ST. JOSEPH. TOOLEY'S OPERA HOUSE: A Mid-night Bell drew well 10, notwithstanding election excitement. The Atchison Opera co., an amateur organization, from the city down the river, has recently done such good work in English opera that

Mr. Crawford engaged them for the larger towns in his circuit. They presented Pirates of Penzance in a thoroughly acceptable manner. Henry H. Dixey brought out a large number of our people 7, and it is safe to say, seven-eighths of them were sadly disappointed. The much heralded Seven Ages is by no means Adonis' equal as a vehicle for displaying Dixey's powers, and the comedian himself was guilty of the most unblushing insolence to the audience, for by no other name should it be called. His indifference and braggart were only too plainly noticeable by all. Matinee 5 was omitted, and the performance of Adonis evening of 8 failed to draw. Prices too high for two nights of Dixey's recent work. — BIRCH THEATRE: Brodhol and Flowers' Comedy co. entertained good crowds during the week of 1-8.

MEXICO. PERIN GRAND OPERA HOUSE: Fleming's Around the World in Eighty Days to fair business 10.

SEBASTIA. WOOD'S OPERA HOUSE: The Firmen's Ward, featuring Ollie Redpath, had fairly good attendance 8. The performance appeals to the upper tiers, and is, in the main, a latter-day farce-comedy. Fleming's Around the World was reasonably successful 12.

MASON. JOHNSON'S OPERA HOUSE: Ada Howard to fair business 12.

NEW JERSEY

HOBOKEN. H. R. JACOBS' THEATRE: Louis Aldrich 10-11, appeared in his last act, play The Editor to medium-sized but well-pleased audiences. The star is supported by a clever co. Bowling and Haddon in The Red Spider and Nobody's Claim 10. — CROMBIE'S THEATRE: An excellent variety bill was given week ending 10. The comb contains a number of the leading specialists. The Charles Charles Trio is a very amusing eccentric musical act. The Healers are funny and Prof. Felton's Zentzi, after giving various imitations, introduces his European sensation Strobaika. The Professor calls for volunteers from the audience who fasten a man with clamps and padlocks in a horizontal position on a suspended board. The reclining man is then hid from view for a moment by a little curtain which, when withdrawn, reveals a pretty woman in the stocks while the first prisoner walks down the aisle toward the stage. All the specialties are good.

ITEMS: William Sander, leader at Crombie's, has written a fine march and dedicated it to Governor Abbott. The Governor has written a very flattering letter to Mr. Sander accepting the compliment and promising to refer to the abilities of the composer.

Mr. Sander has composed quite a number of popular airs. Prof. Zentzi lost a package containing \$200 in bills 10, and after instituting a search in every direction and offering \$50 reward, was very much relieved to find it himself the following evening lying on the floor near his dressing-room. The door it is to sweep up the stage and the dressing-rooms every morning says he will never shirk his duty again, and the Professor spent the "C" in wine. — Lillie Conway, or Mile. Beatrice as she is now called, is probably one of the most clever female contortionists on the stage. She traveled with Tony Pastor last season and is engaged for next summer. — The Bowling Haddon co. opened to packed houses, matinee and evening 4 in The Red Spider.

NEWARK. MINER'S NEWARK THEATRE: My Jack was the attraction at Miner's Theatre during the week of 10 and proved to be a great success. Marie Wainwright in Twelfth Night week of 11. Miss Wainwright, who is one of the most beautiful and accomplished of contemporary actresses, has won great triumphs in Voltaire's THE TARTARUS HOUSE: Harrigan's Leather Patch week of 10 to large business. The co. is a first-class one, numbering about twenty-five people.

PATERSON. H. R. JACOBS' OPERA HOUSE: Mask of Life to fair business 6, 7. Co. gave good satisfaction. On the 10th this co. will close season temporarily for the purpose of reorganization, after which time the co. will play 8-10th dates. Louis Aldrich did fairly well 10, when he opened a three nights' engagement with The Editor. Business improved 11 and 12, which proved that Mr. Aldrich's efforts were appreciated. The Two Sisters opened to a good house 11 for three nights. — PEOPLE'S THEATRE: Frank I. Frayne in St. Simon drew good houses 10-12.

ELIZABETH. TEMPLE OPERA HOUSE: The Ivy Leaf to one of the best houses of the season 10. Co. good. Aunt Jack to a large and fashionable audience 12.

TRENTON. TAYLOR OPERA HOUSE: Uncle Tom's Cabin 8 to the full capacity of the house. Aunt Jack and A Man of the World were presented by A. M. Palmer's co. 11 and drew large attendance. Powers' Ivy Leaf gave a clever performance to good business 12.

NEW HAMPSHIRE

CONCORD. WHITE'S OPERA HOUSE: Grimes' Cellar Door to a fair house 5.

DOVER. — LOWELL'S OPERA HOUSE: New England Souvenir Uncle Tom's Cabin co. with Geo. H. Coe as Uncle Tom played to good business 11. John C. Caverly, formerly of this city, is manager of this co.

NANCHESTER. OPERA HOUSE: Charles McCarthy in one of the Bravest deserved the liberal patronage which he received 12. The place is well staged, and the co. a capable one, giving a bright and entertaining performance. — SEABOARD OPERA HOUSE: Variety is fairly successful at this house.

NASHUA. NASHUA THEATRE: Our German Ward to a small house 8. Mora to a large audience 10.

NEW YORK

BUFFALO. ACADEMY OF MUSIC: Paul Kanvar 10-11 to fair business. It has been seen too often. J. H. Emmet 10-11. James O'Neill 12. — SEABOARD THEATRE: Kaskaden in The Wolf of Wall Street and Della Fox as the shining light, filled this house during their three nights last week. They deserved the patronage they received. Alef Street followed with Gordon's Lucille. — COURT STREET THEATRE: Webber's Uncle Tom's Cabin co. kept the house crowded during the week of 10. They will be succeeded by The City Club Burlesque co. — CORNELL LIVERY: Emma the Elf 10-12. After Monday's performance trouble occurred, Mr. Jacobs claiming that the co. failed to more than walk through their parts. He insisted on their contract being carried out. The truth seems to be discussion in the co. and lack of fun. Margarette Fish and her husband, Charles Warren, claim arrears of salary. The co. did not appear the following days. In a whirl 11, 12, with Isabel Morris as the star. — ITEM: The D-Wolf Opera co. had a shaking up on their journey to the city. Fortunately nothing but bruises resulted.

FRANKLIN—Gaiety co. week of 15.—**FRANKLIN**: The most friendly and particularly the fair sex of Clarence Harrison, warmly welcomed his reappearance in the box-office at the Academy last week. The scheme of building a new West Side theatre is revived, and bustling Manager H. R. Jacobs will probably be at the head of the syndicate. The right man in the right place.—A. E. Wolf, of the Lyceum, has been forced on an extended trip South, on account of ill health.

CORTLAND—**OPERA HOUSE**: Alone in a Great City 7; fair business.

EDMONS—**CITY THEATRE**: Howard co. in repertoire week of 10.—**OPERA HOUSE**: Maud Banks in Joan of Arc 15.—**THEATRE**: Peter Sexton, of this city, has been engaged to do advance work with the Howard stock co.

WATKINS—**OPERA HOUSE**: The Bates-Tenny Comedians, supporting the charming soprano, Lillian Tucker, in W. H. F. Tenny's comedy, *The Mountain Deceit*, made their first appearance here 15; to a large and well-pleased audience. Bates-Tenny Comedians played a return date 10 in *Chic* to a packed house; good performance.—**THEATRE**: The Springfield (O.) *Democrat*, in speaking of Field's Minstrels, said that Master Johnnie Whalen in Watkins boys was the finest drum-major ever seen in that place.

OSWEGO—**ACADEMY OF MUSIC**: The Francesca Building co. changed the bill nightly week of 10 to full house.

JAMESTOWN—**ALLEN'S OPERA HOUSE**: Annie Pixley in Deacon's Daughter to good business 7. J. B. Roberts and Miss Sailer in Faust and Marguerite to fair house 8. Two Old Cronies 10; fine audience and well pleased.

ROSE—**NEW OPERA HOUSE**: Tille Akerstrom 15.—**SINK'S OPERA HOUSE**: Lester and Allen gave an excellent performance to a large house 8. Co. first-class.

CANASTOTA—**BRUCE OPERA HOUSE**: A Crazy Lot to fair business 11.—**DOOLITTLE OPERA HOUSE**: Howard stock co. 7.5.

WATKINS—**DEBIL OPERA HOUSE**: Eagle's Nest to a top heavy house 8.

MIDDLETOWN—**COREY'S CASINO**: Lost in London, under the management of L. C. Jones, to S. R. O.

UTICA—**OPERA HOUSE**: Kellar 15; small house; fine entertainment. Shenandoah 8; fair business; best of satisfaction. Annie Ward Tiffany presented her new play, *The Step-Daughter*, to a fair sized house 15. Miss Tiffany as Peggy Logan made a great hit. Co. good. Isabel Morris, at 12 in *In a Whirl* to light business. Miss Morris and her co. are clever, and deserve good patronage.

PENN VAN—**SHEPHERD OPERA HOUSE**: Roberts-Sailer co. in Faust and Marguerite 8 gave a fine performance to a large house. Gorman's Minstrels to a large and enthusiastic audience 12.

WATKINS—**CITY OPERA HOUSE**: Annie Ward Tiffany in *The Step-Daughter* to one of the largest audiences of the season 12, giving entire satisfaction.

SYRACUSE—**H. R. JACOBS' OPERA HOUSE**: The Varsity Society, 10; to good attendance. Charles T. Ellis drew largely 10.—**WATKINS OPERA HOUSE**: Annie Pixley in Kate was well attended 6. Roland Reed in *The Woman Hater* drew fairly 7.5. Herrmann 10-12 to good business.—**STANDARD THEATRE**: Harrison-Folly co. 10-15 to fair attendance.—**THEATRE**: Your correspondent conducted Prof. Herrmann, Udo Green, manager of Dan Sully, Dan Sellers, of Chapman and Sellers, and H. W. Stinson, manager of the Wieting, to a spiritualistic seance 11, and feels pretty well assured that they enjoyed themselves. Ask any of the quartette about it, if you see them.

ARCHIE—**H. R. JACOBS' OPERA HOUSE**: Charles T. Ellis, manager of Charles T. Ellis, reports record-breaking business this season.

SARATOGA—**SPRING TOWN HALL**: The Philharmonic Club of New York opened the V. M. C. A. course, and gave a very pleasing entertainment to a large audience. Eagle's Nest, due 11, canceled.—**PITMAN'S MUSIC HALL**: The Seymour-Stratton co. 10-12 to good business. Their band and orchestra were leading features. Thomas Stratton in the part of Lord Cholmondeley in *Almost a Crime* was very clever.

LYONS—**MEMORIAL HALL**: Charles T. Ellis to a full house 6. Bostonians for the benefit of Active House Co. No. 3 to a crowded house 14. Enthusiastic audience.

PORT JERVIS—**LEA'S OPERA HOUSE**: Lost in London to light house 11. Ovide Musin co. to a large and well-pleased audience 12. The Kindergarten co. to a crowded house 11. The part of Ivo Mager was taken by Mabel Haven, Lillie Miller being indisposed.

BINGHAMTON—**OPERA HOUSE**: Kellar, the magician, played a good sized audience 8. Shenandoah was presented for the first time in this city 10 to a large and fashionable audience and gave entire satisfaction. The Kindergarten 10 to a small house, poor performance. Dickinson-Beman's dime concert packed the house as usual 11. Pat Rooney to good business 12.

ELMIRA—**OPERA HOUSE**: Kellar 10 to small business, matinee and evening. Performance good. Pat Rooney presented Pat's New Wardrobe 10 to good business. Audience satisfied. The Bostonians in Robin Hood 12 for the benefit of the Elmira Lodge B. P. O. Elks, played the largest house of the season.—**MADISON AVENUE THEATRE**: Roberts-Sailer co. presented Faust and Marguerite 15; only a fair house. Performance good. Bates-Tenny co. in *The Mountain Deceit* 10 to light business. Performance fair.—**THEATRE**: The receipts of the Bostonians at the Elks' benefit 13 were \$1,275.

ALBION—**NEW GRAND OPERA HOUSE**: Alone in a Great City 10; crowded house.

NORTH CAROLINA.

DURHAM—**STOKES' OPERA HOUSE**: Rose Osborne in Satan 11; fair-sized audience. The co. deserved a better house. Hi Henry's Minstrels to S. R. O.; largest house of the season.

RALEIGH—**METROPOLITAN HALL**: Hi Henry's Minstrels to S. R. O.; best minstrel organization that ever visited Raleigh.

WINSTON—**BROWN'S OPERA HOUSE**: Hi Henry's Minstrels to a packed house 15. Co. very good.—**THEATRE**: Mr. Henry was the guest of your correspondent while here, and after a carriage ride through the beautiful city and suburbs, he expressed himself charmed with Winston and its people.

WILMINGTON—**OPERA HOUSE**: A Legal Wrong 10; good house. An enjoyable performance of its kind.

OHIO.

COLUMBUS—**GRAND OPERA HOUSE**: Agnes Herndon in La Belle Marie had a fair week. Miss Herndon left the co. after the performance Saturday evening 10. The Fakir opened to good business, and is doing well. Alice Harrison, Maud Gilroy, Jennie Eddy, John Gilroy, Alf. Wheelan, and in fact the whole co. were received with favor. Barry and Fay in McKenna's Piltation 12-15.—**METROPOLITAN OPERA HOUSE**: The Boston Ideals in Faustette 10-12 gave a clever performance to very light business.—**GEORGE THEATRE**: The County Fair closed a successful week 8. The performance was first-class in every respect. Hilarity 10-12.—**THEATRE**: The Minnie Burroughs Burlesque co. are giving a clever show this week and business is good.—**THEATRE**: A performance for the benefit of the members of the Agnes Herndon has been arranged for 11 at the Metropolitan. Manager Miller has donated the house free of all expenses. The entire cast of *The Fakir* co. has volunteered, and together with the orchestras of the Metropolitan and Grand, and nearly all the professionals in the city. Tickets are selling rapidly, and the benefit is sure to give the unfortunate people a good hit. Mamie Gilroy will leave *The Fakir* co. 15. It is rumored that Alf. C. Wheelan leaves the same date, having accepted of the stage management of The Boston Ideals. The clever dancing of John Gilroy in *The Fakir* made an immense hit.

TOY—**OPERA HOUSE**: Richart Sisters 7; poor house. Performance unsatisfactory.

AKRON—**ACADEMY OF MUSIC**: Corsair 8; fair house. The Burghal was greeted by a large audience 7. Charles Matthews, manager of this co., is an Akron boy, and his friends turned out to greet him. Little's World gave good satisfaction to a large audience 8.

SPRINGFIELD—**GRAND OPERA HOUSE**: Corsair to good house 7. Natural Gas 8 to a large and enthusiastic audience. Primrose and West gave an excellent entertainment to a crowded house 11, and made a very favorable impression. It was the best minstrel performance we have seen this season. Gilmore's Band 12 to a large and elite audience.

BLACK'S OPERA HOUSE: Frank Jones in *Our Country Cousin* 7 to a poor house. Robert Mantell in *The Corsican Brothers* 8 to a very large and fashionable audience. Mugs' Landing to a fair house 12.—**THEATRE**: A. C. Evans, of this city, who was financial backer and manager of Agnes Herndon in the early part of the season, died at the Lebanon Sanitarium last week. Robert Brain has again assumed the directorship of the Springfield Opera House orchestra after his late injury which was reported in *THE MIRROR*. Primrose and West's orchestra played *The Star Spangled Banner* at the conclusion of their performance 11. This is not always the case with travelling orchestras here. Among Springfield people who "are on the road" this season are Nettie Van Sickle, who is leading lady with John A. Stevens, and Austin F. Gavin, comedian, with Thomas E. Sims.

CINCINNATI—**GRAND OPERA HOUSE**: Paul Kanwar to a crowded house. Fakir to light business.—**JAMES KELLY** in *The Room-Maker* of Carle had 10 to good business.—**THEATRE**: Anna Robinson, late of *A Pair of Jacks* co., and Tim Cronin, of Daly's Theatre, New York, joined *The Fakir* here.—**J. E. Boyer** has been appointed local manager of the Grand. Mr. Boyer is a pleasant gentleman, and has long been connected with theatricals in this city.

MANSFIELD—**MEMORIAL OPERA HOUSE**: Louis James appeared before a small but delighted audience 7 in *Richelieu* and gave a fine impersonation of the famous Cardinal. The *Julius of Victory* Biteman was excellent. The *Chevalier De Moutprat* of F. C. Mosier, the Count De Baradas of Edwin Terry and the Louis XVI of W. L. Alap were able delineations of the respective characters. Paul Kanwar, owing to following *The Corsair* and Louis James so closely was poorly patronized. The titular role was effectively played by E. J. Buckalew. Adelaide York as Diane, Henry Axelson as Duc De Beaumont and the Marquis de Vaux of Thomas McCabe were very good. Gilmore's Band 12; very large audience.

TOLEDO—**WHEELER OPERA HOUSE**: Gilmore's Band to good house. Ted Smith Russell in *A Poor Relation* turned away hundreds of people 8. Mr. Russell's Noah Vale kept the house in a constant roar of laughter, and the two youngsters captivated everybody.—**PROFESSOR**: J. H. Wallack opened for a week 10 to a good house.

CAMBRIDGE—**HAMMOND'S OPERA HOUSE**: The Gilbert Opera co. gave two delightful performances. La Mascotte, 5. *Scirocco*, 10-12, to a fair business. The co., though small possesses much merit.

BUCKEYS—**OPERA HOUSE**: Gilmore's Band gave an afternoon performance 10 to a packed house at fancy prices. J. Z. Little's World 10; good business and good performance.

LINA—**FAUST OPERA HOUSE**: Natural Gas to good business 7. Gilmore's Band to a large and highly pleased audience 11.

LONDON—**HIGH STREET THEATRE**: La Mascotte 10-12, to a fair business. Little Gals 10 to a small and disappointed audience.

UPPER SANDUSKY—**OPERA HOUSE**: Decker and Musgrave's Black-Cock Specialty co. to a large audience 12. *St. Patrick* 12; good business.

KENTON—**DICKSON'S OPERA HOUSE**: St. Patrick 10 to a big house.

GALLIPOLIS—**REIZ OPERA HOUSE**: James Owen O'Connor presented *Hamlet* to a fair audience 7. Entertainment very tame and not worth witnessing.

POMEROY—**OPERA HOUSE**: James Owen O'Connor gave a very unsatisfactory performance in *Hamlet* 10.—**THEATRE**: W. H. Hume, who has resigned from the management of the Opera House and Ed. L. Keiser has assumed the same.

YOUNGSTOWN—**OPERA HOUSE**: Monroe and Rice in *My Aunt Bridget* to a full house 8. Rice as McVugh, Monroe as Bridget and the soprano Rosebud were prime favorites. Another large audience greeted Henshaw and Ten Brock in *The Nabobs* 12. Strong co. Annie Pixley in *The Deacon's Daughter* to a good house 11. Mr. Davis as Doc in *Homebudd* was excellent.

IRONTON—**NASONE OPERA HOUSE**: Field's Minstrels drew a crowded house 4. The Labadie-Rosell co. in *The Little Creole* 8.

HAMILTON—**OPERA HOUSE**: James Owen O'Connor to a fair house 11. Music Hall: James Kelly in *Broommaker* of Carlsbad 14.

TIFFIN—**SHAWAN'S OPERA HOUSE**: Gilmore's Band to one of the largest houses of the season 11. Kelly's Expectations to a very poor house 11; poor performance.

URBANA—**BENNETT'S OPERA HOUSE**: Gilmore's Band, matinee 12, to a house.

SANDUSKY—**BENNETT'S OPERA HOUSE**: George H. Adams in *He, She, Him* and *Her* to good business 11; Gilmore's Band 8, to S. R. O.

STEUERLEVILLE—**CITY OPERA HOUSE**: Rip Van Winkle 8 and matinee to good business. The Waits of New York (Katie Emmett) 12 to S. R. O. The co. is strengthened since last season. Wright Huntington, an old favorite here, was well received.

CHILLICOTHE—**MASON OPERA HOUSE**: The Broommaker to fair business 11. Frank Mayo in *David Crockett* to light business 12. The weather was very bad for both co. would have done better business.

PIQUA—**CONOVER'S OPERA HOUSE**: The Rinehart Sisters gave a very tame performance 10 to poor business. Primrose and West's Minstrels 10 to S. R. O. Lew Heckstader "set me crazy".—**THEATRE**: George Primrose celebrated his birthday here.

CANTON—**SCHAEFER'S OPERA HOUSE**: J. Z. Little's World played a fair house 6. My Aunt Bridget 10 to big business. Some very capable people in the Co. A first-class entertainment of the kind. Agnes Herndon booked for 10; did not materialize.

THE GRAND—**JOSEPH J. SULLIVAN** 12 in *Black Thor*. Business was poor and the performance failed to please. A Cold Day 11; good business.

DAYTON—**THE GRAND**: A fair sized audience heard the McCaull Opera co. in *Clover*, and all were unanimous in acknowledging it one of the most pleasing operas heard here this season. Co. is unusually large and contains splendid material. The Corsair 8; poor business. *Carle's* performance. The Twelve Temptations drew a large audience 10, but did not give the satisfaction of several seasons past, when the co. was here two nights and mounted the entire production.—**THE PARK**: Agnes Wallace-Villa in *The World Against Her* 10-12; good business. *The Fugitive* fills in the week.—**MEMORIAL HALL**: *Scirocco* 10-12; good business. Ted Smith Russell turned "em away 7 and the soldiers want a return date.

KENT—**OPERA HOUSE**: Bishop's Mugs' Landing co. to light business 11. Fisher's Cold Day 10; crowded house.

BELLAIRE—**ELYSIAN THEATRE**: Fay Foster Burlesque co. to a fair house 7. A large and cultured audience greeted Robert Downing in *The Gladiator* to notwithstanding advanced prices. Audience well pleased.

OREGON.

PORTLAND—**THE MARQUAN GRAND OPERA HOUSE**: Thomas W. Korne in repertoire 10 to full house. Nightly.—**CORRY'S OPERA HOUSE**: *The Field of Honor* 10-12; fair business.—**THEATRE**: The Casino closed Oct. 20. During the past week, however, negotiations have been completed whereby it has been again leased, and will be conducted under the direction of Messrs. W. S. Ford & Co. Messrs. Ford & Co. have been leased the house.—**PARK THEATRE**: The *Shadows* opened to a good co. in the week. Through the business will be brisk under the new management, who intend to book good attractions. Treasurer P. Adams and Assistant Treasurer Joseph R. Meyer, of the Marquam Grand Opera House, were tendered a benefit 10, in which Thomas W. Korne and co. appeared in *Leona XI* to a most substantial house, receipts being \$1,000. William C. Cameron, representative of the Hamilton-Volter Martinetti combi, arrived here 10.

PENNSYLVANIA.

LANSFORD—**OPERA HOUSE**: Go-Won-Go Mohawks to S. R. O. 12. The Mail Carrier has been written since last season.—**THEATRE**: C. W. Charles and Fred Lewis of The Mail Carrier co. were fined \$5 each for driving their ponies too fast through the streets on Sunday 10.

HAZLETON—**BROAD STREET OPERA HOUSE**: Go-Won-Go Mohawks, the Indian Mail Carrier, gave a satisfactory performance to a good house 11.

FRANKLIN—**OPERA HOUSE**: The Nabobs attracted a good-sized audience 7.

BUTLER—**OPERA HOUSE**: Mugs' Landing disappointed a good-sized audience. Katie Emmett in *The Waits of New York* to a large and well-pleased audience 11.

WILLIAMSPORT—**ACADEMY OF MUSIC**: A Social Session 8 to a fair-sized and elated audience. Kellar 10 to a good-sized and appreciative audience.

LOCK HAVEN—**OPERA HOUSE**: Casey's Troubles pleased a very large audience 11. Lillian Kennedy and Alfred Kelley received numerous encores.

MEADVILLE—**ACADEMY OF MUSIC**: Annie Pixley received a cordial welcome when she made her first appearance here in *The Deacon's Daughter* before a good audience. Supporting co. excellent, especially M. C. Daly as the Deacon, who shared the honors with the star.

WRENSPORT—**WHITE'S OPERA HOUSE**: Robert Downing in *The Gladiator* to a fashionable audience, at advanced prices. The *Fugitive* to a good business 7. *Bootsie* Ruby to a well-filled house 8.

LYNDEN—**OPERA HOUSE**: M. A. Scanlan in *Neil Arden* to good business 10.

OHIO CITY—**OPERA HOUSE**: The Nabobs gave an excellent performance to a light house 10; political parade same night. Katie Emmett in *The Waits of New York* played a full house 7.

SHANOKIN—**G. A. R. OPERA HOUSE**: The Adams' Stock co. presented *The Ragpicker's Child* to fair business 10.

READING—**ACADEMY OF MUSIC**: Richard Golden as Old Jed Proddy 8, matinee and night, to large and well-pleased audiences.—**GRAND OPERA HOUSE**: Limited Mail 8, to good business. The performances were first-class. Hardie and Von Leer in *On the Frontier* to a crowded house 11.

PITTSBURGH—**MUSIC HALL**: Rice's Evangeline to a crowded house 4. Kindergarten to good business 7.

ALTOONA—**ELEVENTH AVENUE OPERA HOUSE**: Mugs' Landing 7; fair house. Reeves' Burlesque of Faust 10; packed the house; audience pleased. Kankana 10; S. R. O. Best show ever here. Kellar 10; good sized audience. A Social Session 12; moderate house; audience fairly pleased.

NEWCASTLE—**OPERA HOUSE**: Waits of New York 10; good business; scenery and the scene excellent. The Nabobs to S. R. O. 8. Mugs' Landing to a well-filled house 10; performance only fair.

YORK—**OPERA HOUSE**: The Limited Mail 8; packed a house. Irish Luck 10; gave an ordinary performance to a small house.—**THEATRE**: The Opera House Association has last been freed from debt. Active preparations are now being made for many internal improvements for the comfort of both the audience and the visiting attractions.—*Frank Selak*, the well-known musician, and for many years the second violinist of the Opera House orchestra, has resigned. He will hereafter make his residence in Reading, Pa.

POITTSBURGH—**OPERA HOUSE**: The Two Sisters by a capable co. to a large house 8. Hardie and Von Leer's *On the Frontier* to a medium-sized audience 10. Kellar met with his usual success, and played to a very full house 12.

GREENSBURG—**GOSSETT**: London's New Theatre has just been completed; it is very handsome, and has a seating capacity of 1,000. A Social Session, announced for the opening 10, was canceled, owing to scenery for the house failing to arrive in time. Casey's Troubles 15 is now billed as the initial attraction.

SHENANDOAH—**FERGUSON'S THEATRE**: Evangeline to a very large and appreciative audience 6. Ragpicker's Child was presented by Justin Adams' co. to a good-sized house 15. Rice's World's Fair Minstrels to fair-sized audience 11.

CARDONDALE—**OPERA HOUSE**: Casey's Troubles 10; top-heavy house. Fat Men's Club 7; fair-sized audience. Kindergarten 10; light house.—**GOSSETT**: Lillie Miller, of the Kindergarten co., was taken ill at Cardonville and had to leave the co. Manager W. P. Howell at once left for New York to get a substitute for Miss Miller's part.

ALLENTOWN—**MUSIC HALL**: Roland Reed appeared as Capt. Tarbox in *Leid Me Your Wife* to before a good-sized and well-pleased audience. Co. very good. Shenandoah was presented for the first time in this city 12. The play is one of genuine merit, and the large audience was in evidence in their praise of the piece and the admirable co. presiding it.—**THEATRE**: Manager Hart, who has the comfort and safety of Music Hall patrons always in view, has two harem constantly on patrol duty in the hall at every performance. A large portrait of Lillie Reed adorns the walls of Music Hall foyer, a gift to Manager Hart.

LANCASTER—**FULLON OPERA HOUSE**: Kankana, with a large cast and fine scenery, was very well presented to a large audience 12.

ERIE—**PARK OPERA HOUSE**: The Burghal 6; fair audience and satisfaction. Joseph Murphy in *Sham Rhine* to satisfactory business 7. Katie Emmett in *Waits of New York* 8; remunerative business. Two Old Cronies 10 to pleasing financial results.

MAHANOV CITY—**OPERA HOUSE**: Go-Won-Go Mohawks, in *The Indian Mail Carrier*, played to a top heavy house 7. Rice's World's Fair Minstrels played to a better house than they deserved 10. The jokes were old, the singing and music poor, and the specialties no better.—**THEATRE**: C. R. Owens and wife, of *The Indian Mail Carrier* co., are Mahanov City people and were heartily received here.

MILFORD—**GRAND OPERA HOUSE**: Lillian Kennedy in Casey's Troubles played a fair-sized audience 10.

WILKESBARRE—**MUSIC HALL**: Maggie Mitchell filled the house as usual 8. A Social Session to fair business 7. The Fat Men's Club's return date, to increased business; performance very satisfactory. Zella Tibury Dramatic co. opened a week's engagement 10 to large business, which has continued. As a repertoire the co. is the finest we have ever had in our city.—**THEATRE**: The members of A Social Session co. were entertained in a "social session" after the performance 7.—William H. Taylor, of the Lillian Kennedy co., was in town last week. Will is a Wilkesbarre boy, and his many friends were pleased to hear of the success he has made in the profession.

RETHLEHEM—**OPERA HOUSE**: Maggie Mitchell made her first appearance before a Bethlehem audience 7 and presented Ray to good business. The Ivy Leaf did fair business 12. The Witch is being boomed in great shape for its appearance here 15. Representatives Jurgensen and Howard have both been here, and the good effect of their trips will be realized when Marie Hubert-Frohmman appears.

RHODE ISLAND.

PROVIDENCE—**PROVIDENCE OPERA HOUSE**: Margaret Mather opened 10 to a week 10. *Cymbeline* before a packed house. Mather's Imogene was exceptionally fine. The *Clown of Gales Shore*, and *Piano* by Henry Walton, were excellent. Mr. Skinner's Posthumus was mediocre. The rest of the co. did fairly well. The costumes, outside of those worn by Miss Mather, were wretched, and the mounting of the piece was bad.—**THE GENTRY**: Bobby Taylor in *An Irish Arab* did a fair business during the week of 10.

NEWPORT—**NEWPORT OPERA HOUSE**: The Blue and the Gray had a very good house 7. Josephine Cameron presented *Forget-Me-Not* and *Camille* to unsatisfactory light business 10. Why New York failed to patronize this attraction is a mystery. Marie Barrymore, with an excellent co. in *Reckless Temple* 10. W. Fawcett, of this city, has a small part in the piece, but 12 friends thought enough of him to present him with a hundred dollar watch.

THEATRE: John J. Flood, formerly with the Ludwig Concert co. and known to many in the profession, is ill at his residence here. A handsomely framed set of productions was presented Newport Lyceum, B. P. O. E. 12. H. C. Cleveland's consolidated Minstrels, as a token of remembrance to the pleasant reception given them by the Newport Elks on their visit here Oct. 20.

WOONSOCKET—**OPERA HOUSE**: George C. Sadey in *A Royal Pass* to a highly pleased house 10.

SOUTH CAROLINA.

COLUMBIA—**OPERA HOUSE**: Milton Nobles opened 10 in *From Sire to Son* to a big house. The receipts were the largest ever known here for the first night of Fair week, and there were crowded houses during the rest of the engagement.—**THEATRE**: Eugene Cramer, the local manager, is an old-time actor, though now devoting himself entirely to scene painting and the fitting up of theatres. Mr. Cramer and Mr. Nobles are great friends, and had plenty of time during the week to enjoy themselves. Mr. Nobles spending most of his time in the paint room. Mr. Cramer has painted and presented to Mr. Nobles a beautiful scene for the last act of *From Sire to Son*. It is a moonlight view of a ruined castle upon the Rhine, overgrown with ivy. The scene was shown here on 11, and was greatly admired. Mr. Cramer has not shown the scene, but has a special binding, and contains the following dedication:

As all companions of the Isle,
To the companion of the Isle,
A wandering son of the Isle,
Last night of the Isle.

TENNESSEE.

CLARKSVILLE—**ELDER'S OPERA HOUSE**: Clara Louise Kellogg to big business 15. Moss Family to good business 15.

KNOXVILLE—**STAUD'S THEATRE**: Patti Rosa 15 and matinee to immense crowds. Miss Rosa is a great favorite here. The Knoxville Elks with ladies, occupied both dress circles in full uniform during the performance. They presented Miss Rosa with a beautiful floral banjo. After the performance Rosa was tendered a supper at the Vendome by part of Knoxville's "Four Hundred."

NASHVILLE—**THE VANDERBILT**: The wife drew fairly good business 15. Mrs. General Tom Thum and co. gave two performances 10 to well-pleased audiences. Cleveland's Minstrels opened to a packed house 11. The engagement is for two nights. The advance sale has opened lively for the Ward-Bowers engagement 11-15. The Fast Mail follows 20-22, then Rose Coghlan 23-25.—**BROAD STREET THEATRE**: James' Theatre 10 to a good house. The Japanese illuminated a large and critical audience 12; they gave two delightful concerts under the auspices of the Ladies' Society of the Masonic Widows and Orphans' Home.—**THEATRE**: Fred Shepherd's Minstrels stranded at Murfreesboro last week. Some of the members of the co. are in Nashville. All those who could have departed for the week, the Japanese performers who were with them joined Mrs. General Tom Thum's co. here.—Charles E. Robert, who will be pleasantly remembered by many professionals as the brilliant and clever dramatic critic of *The Herald*, died last Friday. Fred Innes has a host of friends in Nashville, and they gave him a royal welcome at the Amusement Hall.

MEMPHIS—**LYCUM**: Ward-Bowers co. in *Macbeth* 10 to the best house of the season. They presented Henry VIII. and *Virginia* 12. Edwin Arden in *Raglan's Way* closed the week.—**THE GRAND**: Rose Coghlan opened 10 for the week, presenting *Forget-Me-Not* and *Camille* to the best of the week; attendance fair.—**THEATRE**: James' Well opened 10 for a week to a good house. Carroll Johnson, the leading man, better known here as the minstrel man, has a great many friends in Memphis, and they are pleased to see him doing so well in "white face."

TEXAS.

SHERMAN—**OPERA HOUSE**: Maud Prescott and R. D. MacLean in *Cleopatra and Spartacus* to large houses. Miss Prescott was taken suddenly ill during the third act of *Spartacus*, and was obliged to leave the house.

TYLER—**GRAND OPERA HOUSE**: R. D. MacLean and Maud Prescott in *Spartacus* to a good house 7. The audience was delighted, and repeatedly encored. The co. is booked for a return date this fall, and will fill the Opera House. Lights and Shad. ws to a small house 6. The co. deserved better patronage, for they gave

to date closed a most successful engagement of four nights. Strauss' Orchestra gave two concerts to large and fashionable audiences. The Grand Opera Co. opened a four nights' engagement to a large house. — **THEATRE:** Little Lord Fauntleroy 12, matinee and evening; good houses.

WASHINGTON.

SEATTLE.—SEATTLE OPERA HOUSE: U. S. Mail 1, 2, 3, well-filled houses. C. D. H. Grand Opera Co. 6-7.

TACOMA.—TACOMA THEATRE: The Mendelssohn Quintette Club to small houses. U. S. Mail to large business 6-7.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: The Fakir gave a week and unsatisfactory performance to a good audience with Damon and Pythias. Curtain calls for Downing, Blair and Holt. — **GRAND OPERA HOUSE:** Inishowen 8; fair business. Fay Foster Barlesque co. 10-12; rather "rocky" show; medium attendance.

PARKERSBURG.—ACADEMY OF MUSIC: The Fakir 7 to the best house of the season. The play is a very funny farce-comedy and was enjoyed by all. — **THEATRE:** George Gilson, playing Eli Quick, accidentally shot himself in the left hand while dancing in the third act, causing a very painful wound. He left the co. here, going to St. Louis.

WISCONSIN.

WAUSAU.—GRAND OPERA HOUSE: Lieut. J. B. Hamilton gave a series of entertaining lectures on "India and Egypt" 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LACROSSE.—LA CROSSE THEATRE: George H. Adams in "The Sign of the Cross" 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

FOND DU LAC.—CHESNEY OPERA HOUSE: Elliott's Voyagers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ASHLAND.—GRAND OPERA HOUSE: Jane Combs 7-9 to good business. Performance was given for the benefit of the Ashland Rifles.

CANADA.

STRAITFORD.—OPERA HOUSE: Guy Brothers' Minstrels to a full house 11; specialties excellent.

ST. CATHARINES.—GRAND OPERA HOUSE: McCarthy and Reynolds' Irish Boy Co. gave a fair performance to light business. — **GRAND OPERA HOUSE:** Inishowen 8; fair business. Miss Frost is a charming actress and has a capable co.

LONDON.—GRAND OPERA HOUSE: Willard Spencer's Little Ticoon, on its first presentation here, drew good houses. 7, 8. House remains dark for a week or so.

CHATHAM.—GRAND OPERA HOUSE: Ida Van Cortland and a good supporting co. to good business week of 15.

TORONTO.—GRAND OPERA HOUSE: The E. A. McDowell co., which played for a week ending 8, did not do a profitable business. This was contrary to expectations, for they are popular here, and have a capable co. Joseph Murphy on his annual visit week of 15. — **ACADEMY OF MUSIC:** James O'Neill in "The Dead Heart" week ending 8 filled the house nightly. Thursday (6) being Canadian Thanksgiving day, the house was packed at both matinee and evening performance. The receipts were close on \$2,000. — **W. J. Gilmore's** Sea King week of 10. — **TORONTO OPERA HOUSE:** Marguerite Fish in "Erna," the Elt. week ending 8; business up to the average. Week of 10 promises to be the banner week of the season as Corinne, a great Toronto favorite, is the attraction.

HALFAR.—ACADEMY OF MUSIC: Lytell and Seamus co. played to large audiences week of 15. People were not so keen as when the Irish drama, "Mum-Cree" was presented. The piece is a combination of scenes from several old Irish dramas with the dialogue modernized, and serves to introduce a number of specialties. Shadows of a Great City was presented 10, and W. H. Lytell as Abe Satchans and Fanny Hay as Biddy Kona made a fair balance of the cast gave an even performance. Paul Kanvar, Harbor Lights, Hands Across the Sea, Bells of Haslemere, are underlined.

HAMILTON.—GRAND OPERA HOUSE: Willard Spencer's comic opera, "The Little Ticoon," was seen in this city for the first time 5, 6 and Thanksgiving matinee. The house was rather light the first night, but many were turned away at matinee and night of Thanksgiving day. The co. is good, and gave a very pleasing performance. The "Dear Irish Boy Co." with Gus Reynolds as McClutchy, was greeted by a large and very enthusiastic audience 7. The piece is a first-class one of the kind. Adele Frost made her first appearance before a Hamilton audience 10 in her double bill, "My Uncle's Will and Lucille." Business was very light.

MONTREAL.—ACADEMY OF MUSIC: Agnes Huntington in "Paul Jones" to good business week of 10. Miss Huntington fully justified all that has been said in praise of her, which is saying a great deal. She created quite a furore on the opening night, and was repeatedly recalled. The supporting co. is excellent, scenery and costumes first-class, one of the best shows that has visited the Academy this season. — **THEATRE ROYAL:** Valdis Sisters Specialty co. to good business. This troupe is composed of a number of clever people, most of whom are already well known in Montreal, and are always sure of a warm reception. Eddie Giguere, the singer, is an old Montreal boy, and received quite an ovation.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ETHEL BARK (W. A. Brady's): Detroit, Mich., Nov. 24-25.

A LEGAL WARNING: Brooklyn, N. Y., Nov. 17-19, Atlantic City, N. J., 24, Burlington 27, Wilmington, Del., 28, 29.

ALEXANDER SALVINI: Des Moines, Ia., Nov. 19, Council Bluffs 20.

ANNIE WARD TAPPAN: Buffalo, N. Y., Nov. 17-22.

A PARLOR MATCH: Gloversville, N. Y., Nov. 19, Utica 20, Troy 21, 22.

AROUND THE WORLD IN EIGHTY DAYS (Fleming's): Kansas City, Mo., Nov. 10-22, Chicago, Ill., 24-25, Dec. 15.

AGATHA SINGLETON: Van Wert, O., Nov. 13, 14, Rochester, Ind., 20, Valparaiso 21.

APPLE ORCHARD FARM: Boston, Mass., Nov. 17-22.

AVELINE FROST: Rochester, N. Y., Nov. 17-19, Toronto, Can., 20-22, London 24, Petrolia 25, Port Huron, Mich., 26.

A CLEAN SWEEP: Philadelphia, Pa., Nov. 17-22.

ANNIE FLETCHER: Toronto, Can., Nov. 19, Buffalo, N. Y., 20-22, Pittsburgh, Pa., 23-27.

A ROYAL PAIR: New Haven, Conn., Nov. 19, Westfield, Mass., 20, Worcester 21, 22, N. Y. city 23-25.

AN INDIAN'S LOVE: Chicago, Ill., Nov. 17-22, Milwaukee, Wis., 23-25.

AN IRISH ARAB: Philadelphia, Pa., Nov. 17-22.

ALL THE COMFORTS OF HOME: Philadelphia, Pa., Nov. 19-21, Newark, N. J., 22.

A STRAIGHT TIP: Chicago, Ill., Nov. 17-22.

ADELE PAYS: Clinton, N. H., Nov. 19, Rock Island, Ill., 20, Cedar Rapids, Ia., 21.

ALONE IN A GREAT CITY: Batavia, N. Y., Nov. 22, Holley 24, Port Jervis 25, Cohoes 27, Hoosick Falls 28.

ALICE JACK: Holyoke, Mass., Nov. 20, Springfield 21, Meriden, Conn., 22, Philadelphia, Pa., 23-25, Albany, N. Y., Dec. 1, 2, Troy 3.

A SOCIAL SESSION: Meadville, Pa., Nov. 17, New Castle 20, Warren, O., 21, Youngstown 22, Alliance 23, Massillon 24, Canton 25, Mansfield 26, Gallon 27, Marion 28, Westmoreland Dec. 1, Kenton 2.

AMY LEE: Augusta, Ga., Nov. 19, Athens 20, Columbus 21, Montgomery, Ala., 22.

A TEXAS SIEGE: N. Y. city Nov. 10-12, Indianapolis, Ind., 13, Sedalia 14, Terre Haute, Ind., 15, Vincennes 16, Evansville 17, Springfield, O., 18, Dayton 19.

A FAIR REBEL: Harris Creek, Mich., Nov. 20, Jackson 21, Elkhart, Ind., 22, Fort Wayne 23, Joliet, Ill., 24, Streator 27, Elgin 29.

BOY OF THE SEA: New York city Nov. 10-12, Brooklyn, N. Y., 13-15.

BROTHER BARNETT: Philadelphia Nov. 17-22, Boston, Mass., Dec. 1-5.

BRAVING THE WORLD: Memphis, Tenn., Nov. 17-22.

BLUE JEANS: N. Y. city Oct. 6-12, indefinite.

BLUEBIRD, JR.: New Orleans, La., Nov. 19-21, Mobile, Ala., 22, 23, Pensacola, Fla., 24, Montgomery, Ala., 25, Birmingham 26, 27, Columbus, Ga., Dec. 1, 2, Macon 3.

BATES-TERRY: Milton, Pa., Nov. 19, Sunbury 20, 21, Tamaqua 22, Shenandoah 23, 24, Pottsville 25-27.

BRODIE AND FLOWER: Springfield, Mo., Nov. 17-22.

BOWEN COMEDY: Charlestown, P. E. I., Nov. 17-22.

BALDWIN COMEDY: Lancaster, Pa., Nov. 19, York 20-22, Williamsport 23-25.

BASS-MOSKEY: Portland, Ore., Nov. 17-22, Omaha, Neb., 23-25.

BLACKBERRY: Dayton, O., Nov. 17-22.

CARROLL OF SOLE: St. Paul, Minn., Nov. 17-22, Minneapolis, Dec. 1-6.

BUNCH OF KEYS (Cather's): Evansville, Ind., Nov. 19, Vincennes 20, Madison 21, Philadelphia, Pa., 22-24.

BEACON LIGHTS: Kansas City, Mo., Nov. 16-22.

BAKER IN THE WOOD: Chicago, Ill., Nov. 10-12, indefinite.

BLUE AND GRAY: Pittsburgh, Pa., Nov. 17-22, Louisville, Ky., 23-25, St. Louis, Mo., 26-28, Dec. 1.

BENNETT COMEDY: Shenandoah, Pa., Nov. 17-22, Williamsport 23-25.

CANUCK: Cincinnati, O., Nov. 16-22, Buffalo, N. Y., 23-25, Columbus, O., 26-28.

CLAY W. WHITE: San Francisco, Cal., Nov. 19-22.

COUNTY FAIR (Jefferson): Albany, N. Y., Nov. 17-22, Syracuse 23-25.

CITY DIRECTORY: Cincinnati, O., Nov. 17-22, Chicago, Ill., 23-25, Dec. 1.

CAVEY'S TROUBLES: Uniontown, Pa., Nov. 19, Conneville 20, Chesapeake 21, Butler 22, Tarentum 23, Martin's Ferry, O., 24, East Liverpool 25, Rochester, Pa., 26, Beaver Falls 27, New Castle 28, Carnegie 29, Manning, Ia., Nov. 17-22, Griswold 23-25.

CRAZY LOVE: Elmira, N. Y., Nov. 22.

CHARLES E. VERNER: N. Y. city Nov. 17-22, Hartford, Conn., 23, 24, Rockville 25, Holbrook, Mass., 26, Springfield 27, Chicago, Dec. 1, Northampton 2, Hoosick Falls, N. Y., 3.

CLEVES-CASE: N. Y. city, Nov. 10-12, indefinite.

CORA TANNER: Jersey City, N. J., Nov. 17-22, Newark 23-25.

CRYSTAL SLIPPER: St. Louis, Mo., Nov. 17-22, Detroit, Mich., 23-25, Milwaukee, Wis., Dec. 1-5.

CHICK-AND-CHICK: Springfield, Ind., Nov. 17-22.

CLEVELAND CASE: St. Joseph, Mo., Nov. 21, 22, Cold Day 23, Wellsville, O., Nov. 23, Cambridge 24, Pomeroy 25, Lancaster 26, Columbus 27-29.

C. A. GARDNER: Arkansas City, Kan., Nov. 19, Winfield 20, Parsons 21, Fort Scott 22, Kansas City, Mo., 23-25, Omaha, Neb., 26, Sioux City, Ia., Dec. 1, 2, Fort Dodge 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CHARLES T. ELLIS: Norristown, Pa., Nov. 19, Uniontown 20, Greensburg 21, 22, Conneville 23, New Castle 24, Meadville 25, Erie 26, 27, 28, Olean, N. Y., 29, Washington, P. C., Dec. 1-5.

COUNTY FAIR (Neil Burgess): New York city, Sept. 4-12, indefinite.

DOUGLASS-HANSON: Hoboken, N. J., Nov. 19, Paterson 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DANIEL SULLY: Toronto, Can., Nov. 17-22.

DEVI'S HOME: Chicago, Ill., Nov. 17-22, Joliet 23, Huntington, Ind., 24, Marion 25, Anderson 26, Muncie 27, Dayton, O., 28, Columbus 29-31, Dec. 1.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR LITTLE SHAMROCK: Tonawanda, N. Y., Nov. 19, Buffalo, Pa., 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42,

New Orleans, La., 14-24.
 U. S. MAIL: Denver, Col., Nov. 17-24. Kansas City, Mo., 24-25. Leavenworth, Kan., Dec. 1. St. Joseph, Mo., 2. Topeka, Kan., 1.
 UNCLE TOM'S CABIN (Sutton): Mattoon, Ill., Nov. 15. Paris, 25. Sullivan, 21. Brazil, Ind., 22.
 UNCLE TOM'S CABIN (N. E. Souvenir): Concord, N. H., Nov. 15. Hancock, 25. Pittsfield, 21. Manchester, 25. Woburn, Mass., 24. Medford, 25. Malden, 25. Waltham, 27.
 UNCLE TOM'S CABIN (Weber): Grand Rapids, Mich., Nov. 24-25.
 UNCLE TOM'S CABIN (Midnight): Yarmouth, Me., Nov. 15. Sacarappa, 25. Springdale, 21. Peterboro, N. H., 22.
 VERMONT JARREAU: Memphis, Tenn., Nov. 15-22.
 WORLD'S FAIR: Memphis, Tenn., Nov. 24-26. Nashville, 27-28.
 WILLIAM REDMOND: Fort Smith, Ark., Nov. 25. Fayetteville, 25. Joplin, Mo., 24. Pittsburg, Kans., 25. Parsons, 25. Fort Scott, 27. Clinton, Mo., 25. Sedalia, 25. Moberly, Dec. 1. Ottumwa, Ill., 25. Galena, 25. Peoria, 4.
 WARRE BOWERS: Pittsburg, Pa., Nov. 17-23. Philadelphia, 24-25.
 WOMAN AGAINST WOMAN: Providence, R. I., Nov. 17-23.
 W. J. S. ANLAN: Chicago, Ill., Nov. 17-23. St. Louis, 24-25. Memphis, Tenn., Dec. 1-3.
 WORLD (J. Z. Little's): Albion, N. Y., Nov. 24. Rottewau, Wis., 21. Watertown, 25. Catskill, 24. Matteawan, 25.
 Y. E. CRANE: N. Y. city Sept. 15-indefinite.
 WATER QUEEN (Kirtley): Galveston, Tex., 15-25. Austin, 21. San Antonio, 22. Waco, 24. Fort Worth, 25. Dallas, 25. Hot Springs, Ark., Dec. 1. Little Rock, 4.
 WATER COMEDY: Bellefonte, Pa., Nov. 17-23.
 YANKEE NOTIONS: Harlem, N. Y., Nov. 17-23.
 ZORO: Farmington, N. H., Nov. 17-23. Woburn, 25. Lawrence, 25. Boston, 25. Waltham, 25. Clinton, 25. Marlboro, 27. North Attleboro, 25. Plymouth, Dec. 1. Fall River, 24. Brockton, 25.
 ZOFFER THURBY: Harrisburg, Pa., Nov. 17-23. Pittsburg, 24-25. Easton, 25. Norristown, Dec. 1-3.

OPERA AND CONCERT.
 ARNOLD CONCERT: San Francisco, Cal., Nov. 21-23. Oakland, 24. North Platte, Neb., 25. Livingston, 25. Heldrick, Dec. 1. Hastings, 2. Kearney, 3.
 ANES BUCHHEIM: Boston, Mass., Nov. 17-23.
 ARNOLD CONCERT: Brooklyn, N. Y., Nov. 17-23.
 ARNOLD CONCERT: Spokane Falls, Wash., Nov. 17-23. Seattle, 21-25. Tacoma, 27-29. Portland, Ore., Dec. 1-3.
 BOSTON OPERA: Duluth, Minn., Nov. 21-23.
 BOSTONIAN: Detroit, Mich., Nov. 17-23. Cleveland, 24-25. Cincinnati, 25-26.
 BAKER'S OPERA (A): Wheeling, W. Va., Nov. 17-23.
 BAKER'S OPERA (B): Peoria, Ill., Nov. 17-23.
 CALIFORNIA OPERA: Jackson, Mich., Nov. 19. Ypsilanti, 25. Adrian, 21. Monroe, 25.
 COUSIN: Terre Haute, Ind., Nov. 15. Decatur, Ill., 25. Quincy, 21. 25. Springfield, 24. Danville, 25. Lafayette, Ind., 25. Fort Wayne, 27. Toledo, O., 25. 26. Jackson, Mich., Dec. 1. Bay City, 2. East Saginaw, 1. Grand Rapids, 4. Muskegon, 5.
 CORNELL: Detroit, Mich., Nov. 17-23.
 CASTLES IN THE AIR: Pittsburg, Pa., Nov. 17-23.
 CONNED OPERA: Knoxville, Tenn., Nov. 17-23. Chattanooga, 21. 25. Atlanta, Ga., 24-27. Augusta, 28, 29.
 CARLETON OPERA: Leadville, Col., Nov. 19. 23. Pueblo, 21. 25. Wichita, Kan., 24. 25. Topeka, 26. 27. St. Joseph, Mo., 25. Kansas City, Dec. 1-3.
 DEITY OPERA: Minneapolis, Minn., Nov. 17-23. St. Paul, 25-27. Louisville, Ky., 24-25. Pittsburg, Pa., Dec. 1-3.
 FAUST UP TO DATE: Brooklyn, E. D., Nov. 17-23. Harlem, N. Y., 24-25.
 FAUST (Reveries): Martin's Ferry, O., Nov. 15. Cadiz, 25. Steubenville, 25. East Liverpool, 25. Rochester, 25. Beaver Falls, 25. Tarentum, 25. Kittanning, 27. Newcastle, 27. Sharon, Dec. 1. Youngstown, O., 2. Akron, 3. Kent, 4. Canton, 5. Wooster, 6.
 GILMORE'S BAND: Cleveland, O., Nov. 15. Youngstown, 25. Erie, Pa., 21. Jamestown, N. Y., 25. Bradford, Pa., 25. Oil City, 25. Meadville, 25. New Castle, 25. Altoona, 25.
 GILBERT OPERA: Portsmouth, O., Nov. 17-23. Iron- ton, 24-27. Huntington, W. Va., 25. 29.
 HARVARD QUARTETTE: Elyria, O., Nov. 19. Clyde, 25. Dayton, 21. New London, 25. Newark, 24. Bellevue, 25. Flint, Mich., 26. Detroit, 27. Grand Rapids, 25. Marion, 25.
 HART SISTERS: Iron- ton, Mo., Nov. 15. De Soto, 25. BIRD-PARK CONCERT: Boston, Mass., Nov. 19. Bristol, R. I., 25. Rockville, Conn., 21. So. Man- chester, 22.
 GRAY OPERA: Waco, Tex., Nov. 19-24. Fort Worth, 21. 22. Dallas, 24. 25. Dennison, 24. Greenville, 27. Tyler, 25. Shreveport, La., Dec. 1, 2.
 HESS OPERA: San Francisco, Cal., Nov. 17-indefinite.
 HAYWOOD OPERA: Belleville, Kans., Nov. 15. Wash- ington, 25. Concordia, 21. Junction City, 22.
 JUCH OPERA: Washington, D. C., Nov. 17-23.
 LOUIS GLEER CLUB: Hartford, Conn., Nov. 19. Naugatuck, 25. West Winsted, 21. Amherst, Mass., 21. Lawrence, 24. St. Johnsbury, Vt., 25. Littleton, N. H., 26. Portland, Me., 27. Lewiston, 25. Skow- hegan, 25. Boston, Mass., Dec. 1. Waltham, 1. Con- cord, 1.
 LEBER OPERA: Chicago, Ill., Nov. 17-23.
 MC CAUL OPERA: Minneapolis, Minn., Nov. 17-23.
 N. Y. SYMPHONY CLUB: Olean, N. Y., Nov. 15. Cortey, Pa., 25. Kane, 25. Remond, 25. Erie, 25. Union City, 25. Greenville, 25. New Castle, 27. Martin's Ferry, 15. 25. Allegheny City, Pa., 25.
 OVIHE MUSIC CONCERT: Geneva, N. Y., Nov. 19. Genesee, 25. Rochester, 21. Buffalo, 25. Pittsburg, Pa., 24. Cleveland, O., 25. Edinboro, Pa., 25. Mead- ville, 27. Allegheny, 25. Delaware, O., 25.
 PHILADELPHIA OPERA: Indianapolis, Ind., Nov. 17-23. Cleveland, O., 25. Syracuse, N. Y., 24-25. Rochester, 27-29. Brooklyn, Dec. 1-3.
 POOR JONATHAN: N. Y. city Oct. 14-indefinite.
 PEARL OF PERKS: Kansas City, Mo., Nov. 24-25.
 RED HUSSAR: Baltimore, Md., Nov. 17-23.
 SCHUBERT QUARTETTE: Turner's Falls, Mass., Nov. 24. Hoboken, N. J., 25. New Brunswick, 25. Philadelphia, Pa., 27. Harlem, N. Y., 25. Phila- delphia, Pa., 25. Summit, N. J., Dec. 4. New Utrecht, N. Y., 4.
 SEBAUS ORCHESTRA: Philadelphia, Pa., Nov. 17-23. Reading, 25. New Haven, Conn., 25. Boston, Mass., 26. 27. Portland, Me., 25. Worcester, Mass., 25. Boston, 25. Providence, R. I., Dec. 1. Spring- field, Mass., 24. Hartford, Conn., 2.
 SEA KING: Philadelphia, Pa., Nov. 17-23. Pittsburg, Dec. 1-3.
 THE BERRY MONARCH (Francis Wilson): Boston, Mass., Nov. 17-Dec. 1.
 WILSON OPERA: Cincinnati, O., Oct. 12-Dec. 25.

VARIETY AND BURLESQUE.
 ADAM REIMOND: N. Y. city Nov. 17-23.
 BOWEN TRIO: San Francisco, Cal., Nov. 21-24.
 BRYAN SALLIE: Cleveland, O., Nov. 17-23.
 CITY CLUB: Buffalo, N. Y., Nov. 17-23. Rochester, 24. 25. Syracuse, Dec. 1-3.
 FAY FOSTER BURLESQUE: Rochester, N. Y., Nov. 17-23.
 GILLETTE: N. Y. city Nov. 17-23.
 GILLETTE BURLESQUE: Albany, N. Y., Nov. 17-23.
 GUS HILL: Toledo, O., Nov. 17-23. Cleveland, 24-25.
 HARRIS BURLESQUE: Cincinnati, O., Nov. 17-23.
 ST. LOUIS, Mo., 24-25.
 HERRMANN'S TRANSATLANTICS: San Francisco, Cal., Nov. 17-23. Los Angeles, 24-25. Oakland, Dec. 1, 2. San Jose, 3. Stockton, 4.
 HARRIS WILLIAMS: Brooklyn, N. Y., Nov. 17-23.
 HOWARD ALLEN: E. M. Harlem, N. Y., Nov. 17-23.
 HANSON VOYAGER AND MARINETTE: Logan, Utah, Nov. 15. Salt Lake City, 20-22. Denver, Col., 24-25. Aspen, 25. Leadville, Dec. 1, 2. Pueblo, 3. 4. Colorado Springs, 5.
 HARRY KERNELL: N. Y. city Nov. 17-23.
 INTERNATIONAL VAUDEVILLES: Chicago, Ill., Nov. 17-23. Philadelphia, Pa., 24-25. Brooklyn, N. Y., Dec. 1-3.
 LA CHER'S NOVELTY: Utica, N. Y., Nov. 15. Elmira, 25. Corting, 21. Bath, 22.
 LONDON GILTY GIRLS: Harlem, N. Y., Nov. 17-23.
 LENDER AND WILLIAMS: Philadelphia, Pa., Nov. 17-23.
 MC GINLEY: Silver City, Idaho, Nov. 20-21.
 NIGHT OWLS: Boston, Mass., Nov. 17-23.
 NELSON'S WORLD: Washington, D. C., Nov. 17-23.
 PARDON FOLLY: Paterson, N. J., Nov. 17-23.



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 SYRACUSE, N. Y., 24-25. N. Y. city Dec. 1-3.
 REILLY WOODS: Washington, D. C., Nov. 17-23.
 RENTY SASSY: Pittsburg, Pa., Nov. 17-23.
 SAM DEVERE: Baltimore, Md., Nov. 17-23.
 TONY PASIOR: N. Y. city Oct. 27-indefinite.
 SHEPHERD-BLAKELY: New Orleans, La., Nov. 17-23.
 VAIDS SISTERS: Toronto, Can., Nov. 17-23. Buffalo, N. Y., 24-25.
 WEBER AND FIELDS: Philadelphia, Pa., Nov. 17-23.
 WILLIAMS AND ORR: Louisville, Ky., Nov. 17-23.
 WHALEN AND MARTELL: Providence, R. I., Nov. 17-23. Paterson, N. J., 24-25.

MINSTRELS.
 AL. G. FIELD: Louisville, Ky., Nov. 15. Bowling Green, 25. Owensboro, 25. Evansville, Ind., 25. Henderson, Ky., 25. Hopkinsville, 25. Clarksville, Tenn., 25. Paducah, Ky., 25. Cairo, Ill., 25. Jackson, Tenn., Dec. 1. Florence, Ala., 2.
 BARLOW BROTHERS: Kenton, O., Nov. 15. Canal Dover, 25. Cadiz, 25. Steubenville, 25.
 CLEVELAND'S MAGNIFICENT: Chicago, Nov. 16-23.
 CLEVELAND'S COLORED: San Jose, Cal., Nov. 15. Oakland, 21-25. San Francisco, 22-26.
 GUY BROTHERS: Chatham, Can., Nov. 15. Simcoe, 25. Dundas, 21. St. Catharines, 25. Niagara Falls, 25.
 GORDON-VICTORIA: R. C., Nov. 17-23. Tacoma, Wash., 24-25.
 GEORGE WILSON: Shreveport, La., Nov. 15. Monroe, 25. Jackson, Miss., 21. Meridian, 25. Birmingham, Ala., 25. Tuscaloosa, 25. Montgomery, 25. Troy, Ga., 25. Americus, 25.
 GOODFAR, ELITCH AND SCHILLING: Montrose, Col., 15. Silverton, 25. Ouray, 25. Durango, 25. Alamosa, 25. Trinidad, 25. Colorado Springs, 25. Central City, 25. Idaho Springs, 25. Georgetown, 25.
 H. HENRY: Newberry, N. C., Nov. 15. Columbia, 25. McAllister, 25. Yonkers, 25. Montgomery, Ala., 25. Selma, 25. Eufaula, 25. Brunswick, Ga., 25. 26. Fernandina, Fla., 25. Jacksonville, 25. 26. St. August- tine, Dec. 1.
 PRIMROSE AND WEST: St. Louis, Mo., Nov. 17-23. Chicago, Ill., 24-25.
 THACHER: Utica, N. Y., Nov. 15. Watertown, 25. Auburn, 25. Binghamton, 25. Elmira, 25. Rochester, 25. 26. Buffalo, 27. 28. Hornellsville, Dec. 4. Bradford, Pa., 2. Jamestown, N. Y., 3. Erie, Pa., 4. Oil City, 5. Vireland: Iron- ton, O., Nov. 15. Winchester, Ky., 25. Carlisle, 25. Frankfort, 25. Louisville, 25. 26.

CIRCUSES.
 DIEFFENBACHER: Jackson, Miss., Nov. 17-23.
 SELLS BROTHERS AND BARRETT: Greenwood, Mass., Nov. 15. Koscusko, 25. Starkweather, 21. Winona, 22. Sardis, 24. Water Valley, 25.

MISCELLANEOUS.
 BARTHOLOMEW'S EQUINES: Racine, Wis., Nov. 17-23. Milwaukee, 24-25. Dubuque, 25. Dec. 1-3.
 FLINX: N. Y. city, Nov. 17-23. Elmira, 25. Rochester, 25. 26. Buffalo, 27. 28. Hornellsville, Dec. 4. Bradford, Pa., 2. Jamestown, N. Y., 3. Erie, Pa., 4. Oil City, 5. Vireland: Iron- ton, O., Nov. 15. Winchester, Ky., 25. Carlisle, 25. Frankfort, 25. Louisville, 25. 26.
 KELLAR: Wilkesbarre, Pa., Nov. 15. Pittston, 25. Scranton, 25. Allentown, 25. Bethlehem, 25. Easton, 25. Trearton, N. J., 25. 27.
 SIGNOR BELL: Osceola, Ia., Nov. 25. Creston, 25. Clarinda, 25. Shenandoah, 25. Red Oak, 25. Atlantic, 25. 27. Blair, Neb., 25. Mo. Valley, Ia., 25. Fremont, Dec. 1. Schuyler, Neb., 25. Columbus, 3. Grand Island, 4. Kearney, 5. Hastings, 6.
 W. W. DAY: Booneville, N. Y., Nov. 15. 25. Rich- field Springs, 21. 25. Waterville, 24. 25. Norwich, 26, 27.

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CLEVELAND—Jacobs' Theatre, May 18 and after.

CHICAGO—Alhambra, Jan. 18. April 26. May 10-24 and after.

CHICAGO—Clark Street Theatre, Nov. 23-30. Dec. 13. Feb. 1. March 15-22-29. April 26. May 3-10.

CHICAGO—Academy of Music, Nov. 16-30. Matinee, Dec. 7. Jan. 11. May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 1, 2, 3, 4, 5, 6-12, 19, 20, 21, 22, 23, 24. Jan. 8, 9, 10-26, 27, 28.

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MONTREAL—Jacobs' Theatre, week Feb. 24.

NEW YORK—Jacobs' Theatre, March 2, April 27, May 4-18 and after.

NEWARK, N. J.—Jacobs' Theatre, Dec. 18, 19, 20. April 13, week.

NORFOLK, VA.—Lewis Opera House—Open time.

OMAHA, NEB.—Coliseum, after Dec. 6.

PATERSON, N. J.—Jacobs' Opera House, Dec. 1, 2, 3-15, 18, 17-22, 23, 24.

PHILADELPHIA, PA.—Continental, Jan. 19-24. Feb. 2. March 23, all after.

SHANOKIN, PA.—G. A. R. Opera House, week Nov. 24.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-18, 17, 18, 19, 20, 21.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Feb. 2, 7.

SYRACUSE, N. Y.—Jacobs' Theatre, Dec. 29, 30, 31. Jan. 19, 20, 21.

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